AN EXEMPLAR-APPRENTICE MODEL FOR TEACHING DANCE COMPOSITION THROUGH PERFORMANCE IN SECONDARY EDUCATION (NSW. AUSTRALIA)

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Abstract

Dance education in New South Wales focuses on the three components of the artform – performance, composition and appreciation. However, historically there has been a prescribed emphasis on performance on the assumption that performance informs composition and appreciation.

In preliminary investigations, data gained via questionnaires to students; examination markers' reports; and examination results, showed the above assumption to be erroneous. It is hypothesised that, although in NSW teachers choreograph the dances performed for assessment, the emphasis on skill acquisition to achieve the highest level of performance possible mitigates against making connections between these dances and the composition components in the syllabuses.

This research aimed to develop, test, and evaluate new methods of teaching these dances to simultaneously enhance students' knowledge, understanding and skill in dance composition and appreciation. The resultant Exemplar-Apprentice model - a development of the traditional master-apprentice system with the teacher functioning in concurrent roles as an exemplar-artist and as a teacher-pedagogue – is recommended because the students, as apprentices, have access to the exemplar-artist's knowledge, intuition, experience and creativity and through the teacher-pedagogue this develops a more holistic appreciation of dance as an artform.

Ninety-three students from Years 10 to 12 (ages 14-17) at one sample school participated in six interventions to test the exemplar-apprentice methodology. Appropriate analytical frameworks and qualitative research instruments were employed to establish internal validity within this action research project. Analysis of the data collected supports the proposition that the Exemplar-Apprentice model can enhance knowledge, understanding and skills in dance composition and appreciation, as well as in performance. Although claims for external validity of the model are proposed, a Resource Template is offered to facilitate use of it in contexts beyond the research site. Such testing, further adaptations and applications of the Exemplar-Apprentice model by other dance teachers will extend and enhance the teaching of dance performance in NSW and across the world.

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The School

Throughout the thesis my school is referred to as 'the school at the centre of the investigation'. Such a designation unfortunately makes impersonal a most special group of teachers and students who have been and are my fellow travellers on the journey.

Principal: Robin Amm
Deputy Principal: David Spink
Dance Faculty (past and present): Janet Ashiabor, Joanne Grace, Alison Mckellar, Leisa Munns, Louise Tobin, and Melanie Whitelaw.

Students

Many students have contributed to this research project (my dance classes and my Senior Dance Companies over a period of six years) unfortunately too many names to mention individually. However I would like to collectively acknowledge and thank:

- the members of the Senior Dance Companies (1999-2004) whose performances appear on DVD 1;
- the students whose performances and/or compositions appear on the DVDs 2 and 3; and
- the students whose journals and assignments have contributed to the data presented in Volumes 1, 2 and 3 of the thesis.

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Chapter 1: Introduction

The Research Aim: to improve the teaching of dance composition through performance.

The study of Dance in New South Wales Schools is a relatively recent addition to the Board of Studies NSW centrally devised curricula, with the first syllabus, *Dance Years 7-10*[1], being implemented in 1988. The *Years 11-12 Classical Ballet Syllabus* in 1991 and the *Years 11-12 Dance Syllabus* in 1992 followed this initial development. Within the NSW education system while it is the function of the Board of Studies NSW to devise new syllabuses it is a separate authority, the Department of Education and Training's, responsibility to implement them. Consequently while syllabuses may be devised in response to a demonstrated need and based on international best practice it does not necessarily follow that there is a corresponding infrastructure of staff development at a professional or tertiary level to support the implementation.

The dance syllabuses in New South Wales have the study of dance as an artform as their philosophical and methodological base and while the resultant integrated study of dance performance, composition and appreciation is recognised internationally as best practice in primary and secondary school education, it requires a broad expertise on the part of the classroom teacher to realise its outcomes. In recent reviews of both the *Dance Years 7-10 Syllabus* and the *Dance Years 11-12 Syllabus* respondents through survey questionnaires and in public forums have identified the integration of the syllabus components as not being fully addressed in interpretation of the syllabus content so this has become a target area for further professional development. The background to the study of Dance in New South Wales as a subject in the *Creative Arts Key Learning Area* provides the context[2] for the aims of the initial research in this thesis namely to:

a) investigate the developments in dance education over the past three decades in order to establish the context for the study of dance in New South Wales' secondary schools;

b) establish current views on the model of 'best practice' for the teaching of dance as an artform in education as is exemplified in the current syllabuses for secondary students in New South Wales, Australia; and

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[1] The ages of the students here range from 12/13years (Year7) to 15/16 years (Year 10).
[2] See Chapter 2.

c) to analyse and evaluate the content of the above model and the inter-relatedness of the taught components – performance, composition and appreciation.

The response to these initial research questions clearly identified problem areas that need to be addressed leading to the **first key focus areas** of this study namely: **dance teachers' understanding and abilities to confront the pedagogical implications of the study of dance as an artform inherent in the inter-relatedness of the performance, composition and appreciation components of the dance syllabuses in NSW.**

While the model of best practice in secondary school dance education, the study of dance as an artform advocates the inter-relatedness of performance, composition and appreciation with equal emphasis being given to each component (Smith-Autard, 1994a:4), in the New South Wales' Dance Syllabuses up to twice as much indicative course time may be allocated to the study of dance performance (50% in Years 7-10, rising to a maximum of 60% in Year 12) in relation to the other components: composition (25% in Years 7-10, reducing to a minimum 20% in Year 12) and appreciation (25% in Years 7-`10, reducing to a minimum 20% in Year 12). The Syllabus Committee made this determination in order to provide additional time to study and acquire dance technique, which it was thought would also inform the composition and appreciation components.

The school at the centre of the empirical research investigation has been designated by the NSW Department of Education and Training as a specialist high school of the performing arts. Students enter the school to study dance through audition in Years 7 and 10. There is an expectation that these specialist students, while studying the Board of Studies NSW Dance Syllabuses, will also attain a prevocational level of dance training. Consequently the Dance Department program allocates the maximum indicative course time to the study of dance performance. Despite the suggestion that this allocation would correspondingly inform the other two components of the dance syllabus, composition and appreciation, in terms of examination results this was found not to be the case. Students performed well above the state mean in dance performance but on a relatively significantly lower level in composition and appreciation. The results seemed further paradoxical in that the students had been exposed to well-made[3] dance works both in class and examination dances and through representative performance groups such as school repertory Dance Companies and Ensembles[4]. It appeared that few students had made the connection between the works choreographed on them and

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[3] The term 'well-made' is defined and discussed in Chapter 3:63.
[4] See DVD-1.

their own compositional practices. Further a determination by the Board of Studies NSW that there would be no prerequisites for the study of any of its courses has meant that any student in the school, specialist or otherwise is able to (and does) study the dance syllabuses. The consequent outcome is a student cohort with an extreme range of ability and dance experience. For example, commencing the *Preliminary Course* at age 16 (Year 11) leading to the *Higher School Certificate Course* (Year 12), some students may have already had 11 years dance experience, while others have none at all.

While the specialist nature of the school has precluded a reallocation of indicative time across the components the need to improve results in composition and appreciation while retaining a performance orientation has lead to **the second key focus area** of this study: **dance teachers' need to embed the principles of dance composition into the teaching of dance performance, to enhance knowledge, understanding and skill in dance composition.**

In seeking to address the matters raised in the second key focus area the research aimed to:

d. to focus on one component of the art of dance model, the performance component, to determine what can be learned through the teaching of performance to inform dance composition;

e. to develop and test strategies in the teaching of dance performance, with the specific purpose of expanding and enhancing the knowledge, understanding and skills that underpin dance composition; and

f. to propose new methodologies for the teaching of dance performance, and to design a teaching resource package for dance teachers - those charged with the responsibility of delivering the syllabus content and outcomes - that may improve teaching practice in dance composition through the study of dance performance.

Some Research Questions

As indicated above the accepted model of practice for the study of dance as an artform in secondary education is the 'midway' model (Smith-Autard, 1994a:4), so termed in that it is 'midway' between the largely process based 'educational' model and the largely product

based conservatory oriented 'professional' model. The midway model places equal emphasis on process and product through the three constituent components: performance, composition and appreciation. While the study of Dance in secondary education in New South Wales is premised on the study of dance as an artform and bases its practices on the midway model, the allocation of indicative time to the course components would suggest that it is more aligned with the professional model. The professional model designation would appear to be even more pertinent in relation to the school at the centre of the empirical research: which is designated as a performing arts high school; allocates up to 60% of course time to the study of performance; and seeks to develop dance technique and training to a prevocational level. These considerations led to the following question:

1. How can a model of dance education for secondary schools that allocates 60% of indicative course time to one component, dance performance, become best practice?

In the recent review of the *Years 7-10* and *Years 11-12 Dance Syllabuses* in New South Wales the majority of respondents indicated that they taught all three of the course components: performance, composition and appreciation. Since the Board of Studies NSW has determined that dances prepared and presented for assessment should be choreographed as an outgrowth of classwork and while the teacher, the student, or both in collaboration, may choreograph such works; in the majority of cases that task resides solely with the class teacher. Consequently it is the responsibility of the class teacher to choreograph well-made dance works that exemplify and expose the dance composition areas of study. Hence a further question needs to be addressed:

2. **Does an appropriate framework to describe, analyse and evaluate a 'well-made' dance work reside in the areas of study of the NSW Dance Syllabuses'?**

In order to facilitate the integration of the course components when choreographing such works, the class teacher should specifically focus on, exemplify and expose the processes and formal qualities that underpin dances as works of art. It is through this practice that the students are able to recognise, identify and value the artistic and aesthetic concepts that link the works that they perform with those that they view in the public domain. Such practices enable students to make informed judgements about their own work and the works of others. This premise defined a third question:

3. **How would works choreographed by the class teacher on the students as performers and based on the processes and formal qualities that underpin dances as works of art enable students to make informed judgements about their own work and that of others?**

By implication then, when students in the composition component of the syllabus choreograph a dance it should based not only on exposure to the composition areas of study, but also should be informed through their observation and analysis of the compositional processes/practices employed when being choreographed 'on' in the performance component. This possible solution to the problem above[5] results in a fourth question:

4. How can being choreographed 'on' as a performer enhance knowledge, understanding and skill in the choreographic process?

The direction of this research places significant demands on the class teacher: firstly in being able to choreograph well-made works that are based on the syllabus areas of study; and secondly in being able to expose their process/practices in relation to those areas of study while choreographing the work. Such a task may raise concerns for the teacher most probably in relation to their own insecurities about exposing their choreography to such close evaluation by the students. Insecurity in relation to process and product also resides in professional choreographers many of whom are loath to give program notes let alone discuss their work either in process or finished form[6].

It would appear that central to this problem is the role of cognition and intuition in the creative (choreographic) process. At odds here is the belief that focusing on the intellect in the creative process is an anathema. Such a view may seem to be supported in that the associated function in the creative process that of the intuition is acknowledged as knowing how and/or being able to do something without apparent conscious thought and being unable to say how or why.

Further, there is a populist view that the process of making a work of art is private, individual and fraught with personal struggles. If this is a valid premise, it is small wonder that classroom teachers might hesitate at the apparently daunting tasks of: choreographing using a

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[5] The problem related to an imbalance of time spent on performance in the empirical research school and the relative lack of achievement in the composition as opposed to the performance component.

[6] As reported in the New York Times 'Mr Kylian ... created an international reputation for the Nederlands Dans Theatre during his 25 years as artistic director, is fond of such quirky juxtapositions and doesn't much like to explain them. ... "You can make up your own mind what it's all about'" (Sulcas, 2004: AR8)

given set of principles (even though they are the syllabus' composition areas of study); accessing knowledge (intellect) employed in the process of choreography and the exposure of it through discursive means (commonly refuted as beneficial or appropriate in professional choreography contexts[7]); acknowledging and exposing intuition in the creative process; and opening their work to analysis and evaluation by their students. It is proposed here that such tasks might be made less onerous if the links between cognition, intuition and creativity could be established as being firmly embedded in knowledge and practices related to the choreographic process. This view prompted a fifth question:

5. What is the relationship between cognition, intuition and creativity in the creative process?

While acknowledgement of the function of cognition and intuition in the creative process may appear to be a problem in itself, development of teachers being able to rationalise and verbalise such processes to the benefit of students' knowledge, understanding and skills would appear to compound it. This results in a further linked question.

6. Would the proposed concurrent verbalisation in the exemplar-apprentice model militate against creativity in the choreographic process?

While a review of literature[8] would appear to support the assertion that concurrent verbalisation militates against creativity in the outcome of a task, in the case of dance where a choreographer generates movement and then teaches that movement almost immediately to the dancer/performer, concurrent verbalisation may be seen as intrinsic to the process.

The above questions have directed the research, which has been conducted as follows, to result in a proposed new model of practice for dance education – the exemplar-apprentice model.

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[7] See footnote 6, Chapter 1:5.
[8] For example, Schooler and Melcher (cited in Ward, Smith and Finke, 1999:194).

Research Methods

Preliminary Investigation to support the need for research

The aims of the research and the consequent research questions listed above are derived out of reflections on practice. The impetus behind these reflections may be found in the examination data (Preliminary Investigation Table 4:236) sent to the school at the centre of the research investigation showing that the expected transference from the study of dance performance to other syllabus components was not being realised especially in dance composition. Further anecdotal evidence pointed to the fact that students made little connection between the processes employed when being choreographed on as performers and their own choreographic tasks.

In order to ascertain the scope of the problem leading to the development of a new methodology a preliminary investigation was undertaken which consisted of a literature review of relevant HSC examination data from the Board of Studies NSW (1995-2002, Preliminary Investigation Tables 1-4:230-236 and 8-12:245-253). While analysis of these tables pointed to the extent and scope of the problem on a state-wide basis, further data was collected from students at the school by means of questionnaires distributed following the completion of the *HSC Practical Dance Examination* in 1999-2000 (Preliminary Investigation Table 5:221), and prior to the commencement of the practical components of the HSC Course (Preliminary Investigation Table 6:240).

The responses obtained confirmed that the problem areas in the study of dance composition identified state-wide were also sited within the school. Some students' responses identified in the questionnaires confirmed the potential of the study of performance and being 'choreographed on' as supporting knowledge, understanding and practices in the composition component (Preliminary Investigation Table 7:244).

Literature Review

An investigation of the background to the study of dance as an artform in New South Wales' Schools (Chapter 2) provides the context and direction for this research project. In addition to the above a review of data obtained from reports such as the *Education and the Arts National and State Enquiries* (1977, Chapter 2:16) leads to the development of the study of dance in New South Wales as a subject within the creative arts key learning area. An analysis of the *Dance Syllabuses* and *Syllabus Review* documentation from the Board of Studies NSW

(1988-2003) traces the initial approach taken to the study of dance (dance as an artform), developments that have informed the most recent syllabuses and the consequent implications for the research conducted here (see Chapter 2).

In Chapter 3 theoretical perspectives contributing to the study of dance as an artform, the 'midway model' (Smith-Autard, 1994a) and aesthetic and artistic education implicit in the philosophy that inform this research proposal - are provided by philosophers: Abbs (1989); Best (1985); Brinson (1991); Carr (1999); Foster (1986); Fraleigh (1987); Langer (1953 and 1957); McFee (1992 and 1999); Reid (1969 and 1989); as well as aestheticians Beardsley (1969) and Osborn (1970); and dance educators Redfern (1972), Smith-Autard (1976, 1994a, 1996 and 2002) and Stevens (1992).

The siting of this project in action research methodology is discussed in Chapter 4 and is supported in the context of the study of dance by the writings of Fraleigh (1999), Green and Stinson (1999), Hanstein (1999), and McNiff, Lomax and Whitehead (1996). Additionally the efficacy of school-based qualitative action research is supported by: Burns (1997); Carr (1995); Cohen and Manion (1994); Grundy and Kemmis (1981); and Lecompte and Preissle (1993).

While there are a number of texts dealing with the 'what to/how to' of dance improvisation/composition: Blom and Chaplin (1989); Cheney (1989); Ellfeldt (1974); Humphrey (1959); and Nagrin (1994) to cite a few examples, there are less texts concerned with methodology (Gray, 1989 is an example) and yet less again linking philosophy, deconstruction and analysis with teaching and learning methodologies (Smith-Autard, 2000 and 2002 is the notable exception here). Chapter 6 of this thesis, in proposing a new model of methodology for the teaching of composition through performance, investigates the function of knowledge, experience, intuition, and cognition in the dance compositional process and embeds them in the proposed new exemplar-apprentice model.

The writings of: Bergson (1903, translated by Hume 1950); Croce (1909); Collingwood (1938); Policastro (1995); Bowers, Farvolden and Memigis (1995); Dorfman, Shames and Kihlstrom (1996); and Yaniv and Meyer (1987) inform perspectives on the links between knowledge, experience, intuition and creativity, while discussion of problems concerned with the function of intuition in relation to concurrent verbalisation is presented by Ward, Smith and Finke (1999).

Relative to the discussion of knowledge/knowing in the arts the writings of Reid (1989) and Gardner (1982) are pertinent to the discussion in this thesis. Concerning the case for the function of mental imaging in the choreographic process Gregory (1998) and Olson and Smith (2000) support the proposed perspective. In addition research into metacognition and creativity and cognition by: Cropley (1999); Csikszentmihali (1997); and Sternberg (1999 and 2000), contributes to the discussion on the functioning of the intellect within the creative process.

In assessing the cognitive/learning style implications for the proposed exemplar-apprentice methodology in terms of brain based educational research, the writings of Bruer (1999), Iaccino (1993) and Nickerson (1999) affirm that a balanced approach such as that proposed which accesses both hemispheres of the brain is considered as being the most effective. The latest research into *Quality Teaching* by the New South Wales Department of Education and Training (2003) confirms this approach as best teaching practice, which as is shown, resides in the proposed exemplar-apprentice methodology in dance education.

Empirical Research

The concept on which the proposed new model of practice in dance education is based is that of the master-apprentice, which rather than being considered anachronistic in modern educational terms, is actually the method of choice in certain educational contexts. The writings of Bickman (2000), Ficter (1993), Lattuca (2002), Packert (1996) and Stahl (1998) affirm this contention.

In order to investigate and evaluate this new model, six interventions took place over a twenty-six month period from May 2001 until July 2003. The initial test intervention (Intervention 1) consisted of ten 80-minute lessons and targeted a class of twelve Year 12 students during the process of learning their major study performance work for the HSC *Dance Examination 2001*. A second and parallel test intervention (Intervention 2) consisted of fourteen 80-minute lessons and targeted a class of sixteen Year 10 Dance Extension students studying dance in musical theatre. This same group of students participated in intervention 3 (twelve 80-minute lessons) learning a work based on modern dance technique but choreographed according to the implication of the syllabus in the teacher's personal choreographic style.

Intervention 4 (twenty-four 80-minute lessons) targeted a class of eighteen Year 10 Dance Extension students who in terms of both timing and dance style corresponded to Intervention 2. Intervention 5 corresponded to Intervention 1 in targeting a class of fourteen Year 12 students in the process of learning their major study performance work for the 2002 HSC Dance Examination. Of significance to the research project was the siting of this intervention between the students having completed their core composition task and the nine-week period in which they were able to review their work as it was being taught to their dancer[9].

The final intervention (Intervention 6) targeted a class of nineteen Year 11 (2002)/ Year 12 (2003) students during the process of learning their core performance 'dance'[10] performed at the 2003 *HSC Dance Examinations*. This intervention was sited prior to the students having commenced their HSC core composition choreography. It was hypothesised that employing the methodology in the core performance component[11], prior to the students commencing their composition task and again for the major study performance as the students were reviewing their choreography would maximise the benefits for the students.

Research Outcomes

In the context of this research it is the teacher (teaching dance performance works within the secondary curriculum) who assumes the role of the 'master/exemplar artist' with the students as 'apprentices' for the purpose of enhancing knowledge, understanding and skill in performance and composition. It is proposed that the teacher functioning in dual roles as an exemplar-artist in choreographing works for the students to perform and as teacher-pedagogue in deconstructing, analysing and evaluating the work of the 'master'/teacher-exemplar would facilitate the students' learning in both dance composition and performance. The students would function in complementary roles as apprentices and pupils. That is as 'apprentices' of the exemplar, the students would gain access to a well-made work through intuition, acquaintance and experiential knowledge and as pupils of the teacher the 'appreciation' of the well-made work through observation, reflection analysis, evaluation and recording.

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[9] See Chapter 5: Note 23:128 for details.
[10] See Chapter 3: Note 2:50 for details.
[11] The reason that this approach had not been attempted previously resides in the distinction between the Core Performance 'Dance' and the Major Study Performance 'Work'. The Core 'Dance' does not need to be driven by thematic considerations as does the Major Study 'Work'. In changing the approach in this intervention the implication for teaching and choreography was that the Core 'Dance' would be based on thematic considerations and consequently more like the Major Study 'Work'.

Because the teacher exemplar-artist consciously bases choreographic processes/practices on the respective syllabus areas of study, the approach taken to choreography in the proposed model is to some extent mandated. While there are virtually as many approaches to choreography as there are practitioners it is proposed here and supported by the empirical research that the exemplification of the areas of study defined in the syllabus best serves the majority of students learning composition in secondary school. Teachers however often express concerns about a mandated approach to the process of composing dances raising the issue of the so-called student 'intuit' who it is deemed is able to create a dance or work seemingly confounding accepted approaches. As is shown in this research in the review of literature, intuition is a form of knowledge and consequently the so-named intuit must draw on some deeply embedded 'acquaintance knowledge' and experience in order to make the work. Even for such a student the experience of being choreographed on according to the syllabus areas of study would add to their intuition, acquaintance and experiential knowledge. Within the proposed methodology, then, the teacher assumes various approaches: master-exemplar in choreographing the work for the students to perform; as pedagogue-facilitator in guiding the students learning; and mentor in advising the students in relation to their own composition tasks.

It is shown through the analysis and evaluation of the empirical research data in relation to the aim and objectives and the proposed research questions that:

- an allocated 60% of indicative course time to one component, dance performance, can effectively inform the other syllabus components:

- an appropriate framework to describe, analyse and evaluate a 'well-made' dance work resides in the dance syllabus composition and appreciation areas of study;

- the works choreographed by the class teacher on the students as performers, based on the processes and formal qualities that underpin dances as works of art, enables students to make informed judgements about their own work and that of others;

- in terms of the exemplar-apprentice model students choreographed 'on' as performers have enhanced knowledge, understanding and skills in dance composition;

- cognition (intellect) and intuition function cooperatively in the choreographic process in order to produce effective novelty (a measure of creativity) in this instance a dance work of art; and

- while concurrent verbalisation (a practice central to the exemplar-apprentice methodology) has been reported as militating against creativity in some circumstances, in the choreographic process it is accepted practice and therefore it may be hypothesised as not being a distracting function.

The combination of theoretical and practical approaches in this research culminates in the exemplification of the proposed new exemplar-apprentice model for teaching dance composition through performance. Encapsulated in this model is the contention that artistic and aesthetic learning can be extended and enhanced through delivery of the teacher's well-made works as exemplars to the students as apprentices in the art of choreography. Such exemplars should be provided in all student experiences including those that occur in co-curricular dance company and ensemble contexts. The accompanying Resource Pack exposes concepts and principles underpinning the proposed model and offers example well-made works to dance teachers who have similar teaching objectives and who wish to develop their practice by integrating the components of performance, composition and appreciation in teaching dance as an artform.

Chapter 2: Background

Introduction

Chapter 2 contains a descriptive account of the development of dance education in New South Wales from 1974 to the present day that provides the context for the study of dance in New South Wales' secondary schools. The purpose here is to demonstrate the changes in philosophy, content and implied methods of delivery pertinent to this research. The initial state-wide perspective leads into a specific focus on the school at the centre of the PhD study. Throughout the chapter the intention is to trace strengths and weaknesses in the provision of the delivery of dance education and to identify in particular the weaknesses that are to be addressed through the proposed research outcomes of this study. This chapter provides an overview of:

- syllabus development in New South Wales;
- the background to dance education in New South Wales;
- the development of the *Dance Years 7-10 Dance Syllabus*;
- the development of the *Years 11-12 Classical Ballet* and *Dance Syllabuses*;
- the syllabus outlines and indicative time allocations for course components;
- the context and limitations of the research;
- the school at the centre of the research investigation.

Syllabus Development in New South Wales

As stated in Chapter 1, in New South Wales the responsibility for the development of all syllabuses lies with the Board of Studies. The responsibility for the implementation of all syllabuses in NSW Government Schools lies with the Department of Education and Training. The Board of Studies NSW was established in 1990 to serve government and non-government schools in the development of school education for Kindergarten (the entry point for schooling at age 5 years) to Year 12 (K – 12). The Board of Studies NSW sets the core curriculum, manages the NSW *School Certificate Reference Tests* (Year 10) and the *Higher School Certificate Examinations* (Year 12); assesses student achievement; develops, communicates, and implements educational policies and practices; provides advice on grading and assessment policy and procedures; and oversees the registration and accreditation of non-government schools (Board of Studies, 2000, www.boardofstudies.nsw.edu.au).

Subsequently it is the responsibility of the NSW Department of Education and Training to co-ordinate the delivery of education and training services for over one million students in more than 2,200 government primary and high schools and at more than 120 TAFE (Technical and Further Education) NSW campuses. (NSW Department of Education and Training, 2000, www.det.nsw.edu.au).

Currently there are two dance syllabuses devised by the Board of Studies NSW that may be studied in New South Wales secondary schools:

- the *Dance Syllabus Years 7 – 10* (developed 1986-87, implemented in 1988, revised June, 2003); and
- the *Stage 6 Syllabus 'Dance' Preliminary and HSC Courses for Years 11 – 12*, implemented in 2000 (which itself is a revision of the *2 Unit Years 11-12 Dance Syllabus* originally developed 1989-1991 and implemented in 1992).

The *Dance 7-10 Syllabus* is examined internally (that is in each school individually), according to a set of 'descriptors' developed by the Board of Studies NSW. Successful completion of the course contributes to the award of the 'School Certificate', which marks the end of Year 10. The *Stage 6 Dance Syllabus* is assessed externally in a state-wide examination, devised and conducted by the Board of Studies NSW, which leads to the award of the secondary school exit point credential, the *Higher School Certificate* (*HSC*). The students' scores in courses studied for the *HSC* and ratified by the *Universities' Committee of the Chairs of Academic Boards*, contribute to a *University Admission Index* (*UAI*), which determines the tertiary courses into which a student may be admitted. Since its implementation in 1992 *HSC Dance* has been recognised as a category 'A' subject one that contributes to the award of the aforementioned *UAI*. To clarify the context of this study this chapter traces the development of the *Dance 7 – 10* and *Stage 6 Dance Syllabuses*.

Dance Education in New South Wales' Schools – Background

Prior to 1988, the teaching of dance in NSW secondary schools was largely constrained to a mandatory component contained in the *Physical Education Syllabuses*[1]. Dance was taught as

[1] From at least 1974 (the starting point of this research), dance, along with games, gymnastics and sport, has been a mandated component of the Years 7-10 Personal Development, Health and Physical Education syllabus.

a separate elective subject only in those schools that had interested students, specialist trained staff and a school devised (as distinct from Board of Studies devised) Board of Secondary Education approved curriculum[2], a supportive school community and appropriate facilities.

The educational movement that lead to the development of *Dance* as a subject within its own right, sited in the *Creative Arts Key Learning Area*, can be traced to the 1974 Australia Council [For the Arts] and the Schools' Commission wide-ranging national inquiry into the place of the arts within the education system. In commissioning the inquiry (Schools Commission and Australia Council, 1977:v) the Australia Council recognised that 'the educational aspects of its activities might be in need of strengthening' particularly in relation to the arts where it felt that 'there might be special needs'. The inquiry sought input from people throughout Australia working in education and the arts, such as teachers, principals, administrators, professional artists, the media and communities. In structuring a consultative process that would provide for the expected wide ranging views and priorities, the Council and the Commission formed a National Steering Committee, which in turn convened state study groups and specialist sub-committees to report on each of the arts areas.

The inquiry's terms of reference, approved by the Council and the Commission (1977:v), provided for an investigation the following:

- the place of the arts within the education system;
- the opportunities for young people to experience the arts, both as audience and as participants;
- the opportunities for the individual talents of young people to be recognised and developed;
- the provision of professional training in the arts, and
- the existing and possible roles of the media in providing information and education in the arts.

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[2] School Courses were an initiative of the Board of Secondary Education (became the Board of Studies NSW, in 1990) whereby a school could write a course that met the needs of a particular group of students in Years 7 - 10, submit it to the 'Board and have it approved for the award of the School Certificate. A similar mechanism 'Other Approved Studies' was created for courses for senior students (Years 11 – 12).

In the introduction to Chapter 1 of the *National Report Education and the Arts*, it was stated that the primary emphasis of the enquiry was art forms such as visual arts, crafts, music, drama, dance, film, television, radio, and creative writing, ' which have been, or appear to be suitable for inclusion in educational programs' (1977:1). The report noted that an imbalance existed in the arts in education in relation to dance and the twentieth century art forms of film and television that contributed to a form of hierarchy:

> Art forms, which have long had preference, to the extent that they are regarded by some as 'the arts' in education, should not be valued more highly than other forms ... special efforts to ensure their inclusion in arts education programs. (Schools Commission and Australia Council 1977:1).

Chapter 2 of the National Report, which focused on *Issues Related to Schools,* concluded that while all state education systems support the inclusion of arts programs in both primary and secondary schools, the lack of appropriately trained teachers, inadequate resources and support from senior education management had marginalised them to the status of leisure activities. The consequence of this 'relegation' the reported stated was that 'relatively few students can be considered to have adequate access to arts facilities, to competent teaching and to have adequate time to practice the arts' (Schools Commission and Australia Council, 1977:8)

Appendix 'C' of the report *Education and the Arts* (Schools Commission and Australia Council, 1977), a national perspective of dance, dance education, modern dance and dance in education, found that the dominant group in the provision of dance training for young people was the private community dance school. These 'local dance studios' taught from style and technique specific classical ballet syllabuses devised, administered and examined by societies such as the RAD (Royal Academy of Dancing), BBO (British Ballet Organisation) and the Cecchetti Organisation. The report found that the examinations conducted by these organisations were well received by the community at large and that passing them was seen as 'a goal and a universally, recognised achievement in our culture' (Schools Commission and Australia Council, 1977:65).

The report did find however, that classical ballet society examinations aside, the local dance studios provided limited access to noteworthy choreography and performance opportunities. Indeed it was 'a handful' of students that were selected for the Australian Ballet School and progressed to a professional career. Indeed the most likely career scenario for students from local dance studios was that 'sooner or later they are likely to turn to teaching and train their

pupils for professional performance, as they were trained' (Schools Commission and Australia Council, 1977:65).

In terms of 'Modern Dance' the report (*Education and the Arts*, 1977) observed that, relative to classical ballet, it accessed very few people. In hindsight it was a lack of knowledge and understanding as to what modern dance involved that contributed to its low participation rate. This is shown in the report where 'modern and contemporary dance' (1977:65) is variously described by those presenting submissions as: 'classical ballet technique without the pointe work'; the 'dancing of Martha Graham and her followers'; the 'methods of Laban, or Bodenwieser, or Dalcroze'; and of those whose programs are termed 'Dance Education' or Dance/Movement' (Schools Commission and Australia Council, 1977:65). This philosophical linking of modern dance and dance education noted here in the report, albeit in terms of misunderstanding, would in conjunction with the recommendations of the inquiry provide the impetus for the development of a dance syllabus for secondary schools.

> Certain educators believe there is a need for an active dance program in the schools. They feel that dance should no longer be a part of physical education (where it may be passed over or limited to a few folk dancing sessions) but included as an arts activity in its own right.
>
> (Schools Commission and Australia Council, 1977:66).

Education and The Arts, a report of activities in New South Wales that was published in conjunction with the *National Report* (Schools Commission and Australia Council, 1977), noted the following in relation to dance education: 'Dance is not taught as an arts subject in its own right as music and art are in secondary schools (1977:102). Further that:

> The study of dance as an art form involving aesthetic, critical and compositional aspects, as well as a wider range of models for the teaching of dance at all levels of education, has been largely neglected in this state.
>
> (Schools Commission and Australia Council, 1977: 105).

In compiling the Report, the NSW Sub-Committee undertook a series of teacher surveys at both the primary and secondary level. Three questionnaires were prepared. For secondary schools the following surveys were returned:

- Survey A (Groups of Arts Teachers: 27 responses from the 30 schools surveyed, involving 191 teachers). For this group their response to 'the factors most supportive of teaching effectiveness in the arts in secondary schools' (Schools Commission and

Australia Council, 1977:163), indicated (in priority order): school administration support, adequate resources and trained specialist teachers; small classes; adequate finance; individual teacher's work/initiative; and good facilities. The priority list of 'factors most obstructive to teaching effectiveness in the arts in secondary schools' (Schools Commission and Australia Council, 1977:170), in addition to the above, included: syllabuses, lack of community interest, insufficient teaching time and the rigidity of the school timetable.

- Survey B (Principals and/or Deputy Principals: 27 responses from 30 schools, involving 27 teachers) identified (Schools Commission and Australia Council, 1977:166): adequate funding; good equipment; adequate accommodation; creative staff; and school administrative support. The list of 'obstacles' (Schools Commission and Australia Council, 1977:166) included: teachers' limited training and skill; the limitation of the organisation of the timetable; exam pressure; poor staff attitude and lack of suitable training.

- Survey group 'C' (Individual Teachers: 30 responses from 30 schools involving 94 teachers, (Schools Commission and Australia Council, 1977:170) saw the greatest obstacles in implementing effective programs in the arts in secondary schools as being: shortage of money, timetable and equipment; class sizes; lack of facilities and time; apathy – absence of tradition; society's poor attitude to the arts; accommodation; lack of skills and the need for advanced study; deficiencies in the syllabus; and lack of integration.

While the general picture of dance in education in NSW at the time of the Report could at best be considered poor, there were however some 'lighthouse' dance programs that would later provide templates for the state-wide *Years 7-12 Dance Syllabuses*. These lighthouse programs were generally based in single schools, where the 'positive' factors identified by survey groups 'A', 'B', and 'C', were seen to be in place. One such program operated at Davidson High School (French's Forest, Sydney, NSW). The school devised Board of Secondary School Studies approved[3] *Dance/Drama* course was the initiative of teachers, who had specialist training, who identified a need within the school, and were encouraged by the supportive 'liberal arts' climate at the school.

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[3] See Chapter 2, Note 2, p:15 for details.

A Sample 'Lighthouse' Dance Program

The development of *Drama*, as an elective subject, began at Davidson High School in 1974. In 1976 the program was rewritten to include *Dance* (*Dance/Drama*) and this was offered as an elective 'School Course' (Note 2:15) for students in Years 8 – 10. It was a three-year program of study commencing with three forty minute periods in year 8, four periods in year 9 and five periods in Year 10. The School Course was approved by the Secondary Schools Board, as leading to the award of the *School Certificate*. The success of the program was such that by 1981 over two hundred students (out of a total school population of one thousand) were involved in the elective program.

In 1981 the school proposed an elective course in *Dance* for students in Years 11 and 12 (a logical extension of Years 7-10 School Course *Dance/Drama*) as an 'Other Approved Study' (Note 2:15). The proposed course was seen as responding to the expressed need of the students and parents. The rationale for the course stated that it was presented in the belief that:

> ... students considering Dance and related careers and/or students with special interest and ability in dance should be able to pursue this study towards the HSC [Higher School Certificate – Years 11-12]. The course introduces practical and theoretical dance which parallels established tertiary dance studies i.e. Dance Technique, Dance Styles, Dance History, the theory and practice of Dance Composition and Choreography, applied kinesiology, Dance Criticism, Theatre Technique, repertory/performance.
>
> (Davidson High School, 1981).

In 1981 the Board of Studies approved the Course *Dance* as a *One Unit*[4] 'Other Approved Study', for students in Years 11 and 12, to be implemented in 1982. The following year the school re-submitted the course, which gained approval for implementation as a *2 Unit* study. The program continued (even though the original course writers left the school in 1988) until the courses were superseded by Board of Studies NSW devised courses of similar structure and content (*Years 7 – 10 Dance Syllabus* in 1988 and *2 Unit Dance Years 11 – 12* in 1992).

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[4] One Unit of study is equivalent in terms of indicative study time to three forty-minute periods per week. A course's designation as '2 Unit' indicates comparability in terms of degree of difficulty with all courses of the same designation. Most core subjects studied at the Higher School Certificate level are designated as 2 Units of study. A course designated 2/3 Unit indicates that students have the opportunity to study an additional more advanced component.

The Development of the *Dance Years 7-10 Syllabus* - Background

In February 1984 a committee was formed by the Board of Secondary Education, at the direction of the Minister for Education (NSW), to make recommendations concerning the direction of the study dance in NSW schools. The impetus for this action by the Minister was a request by parents of students studying classical ballet examinations in private dance studios to have these 'external studies' accredited for the award of the Year 10 School Certificate. As a precursor to any decision being taken, the committee distributed a questionnaire to 600 schools (347 responded) to ascertain the state of dance teaching in secondary education. The respondents were mainly coordinators or assistant teachers without specialist dance qualifications. [Of the 38% who responded as having obtained dance qualifications, the majority were holders of the bronze medallion in Ballroom and Latin and American dance or proficiency awards, which were gained as an outcome of their Physical Education training].

The report found that while 80% of responding schools had a dance program, in 71% of these cases it was simply the mandatory dance component of the *Physical Education Syllabus*. In only 57% of cases had the program extended beyond five years. The fact that 20% of schools did not have a dance program, even as part of the mandatory physical education core studies, was symptomatic of the problem at large. Physical education teachers (62% of the respondents without any specialist dance training), reported being uncomfortable about teaching dance to the point where it was neglected despite the fact that it was a mandatory area of study in the *Physical Education Syllabus.*

The Committee recommended against the accreditation of external classical ballet examinations but supported the development of a dance syllabus for secondary schools (Years 7-10) as separate course of study in its own right, as with music and visual arts. In 1985 a Dance Syllabus Committee was formed under the auspices of the then Board of Secondary Education with the brief to draft such a syllabus. The fact that the syllabus was centrally devised meant that it could be offered at every secondary school in the state where there were sufficient students to form a class and a 'qualified' teacher. The *Dance Years 7-10 Syllabus* (approved in 1987 and implemented in 1988) contained three core component areas: performance, composition and appreciation and was premised on the study of dance as an artform, a philosophical base that had implications for both content and teaching practices. These implications were contained in statements such as: 'In developing the core, the three sections should be integrated and not considered as separate'; and '[the] importance of the

relationship across each major area as well as sequentially from Core I through to Core VI should be recognised' (Board of Secondary Education, 1987:21). In the aims of the syllabus however (1987:5), the implications are more implicit as can be seen in the statements: 'compose, perform and choreograph in dance'; and 'appreciate dance as a performing art'.

The *Dance Years 7-10 Syllabus* (1988-2004)

The content of the *Dance Years 7 – 10 Syllabus* (1988) as stated previously is divided into three component areas: 'performance', 'composition' and 'appreciation'. 'Performance' consists of two related elements: that of developing a 'Core' of bodily competence and the 'Extension' of that bodily competence into interpretation through performance in a selected style. The 'Core' is based essentially on modern dance technique, but does not prescribe a particular training approach, rather allowing teachers to draw from their own background, creativity and expertise in realising students' needs and meeting expected student outcomes. The performance 'Extension' provided the opportunity for students to experience a range of selected dance styles, appropriate to their age and stage of development, such as: traditional dance, modern dance, classical dance, jazz dance, musical theatre, aboriginal dance, ballroom dance, Latin and American dance and African derived modern dance styles, while at the same time limiting the 'over exposure' to one style. The performance component was nominally allocated 50% of indicative time (100 hours per year for one, two or three years), twice the amount of indicative time in relation to composition and appreciation. This precedent was established to take account of the frequency required to develop the physical requirements of dance technique. Additionally the physically 'articulate' dance body was also seen as supporting the dance composition outcomes.

The *Composition* component, which was nominally allocated 25% of indicative time, provided the students the opportunity to 'think imaginatively in order to pose questions, solve problems, experiment discover and create' and to 'express and communicate ideas and feelings through dance' (Board of Secondary Education, 1987:7). The content ranged from an exploration of the elements of dance (Years 7, 8, 9 or 10 depending on when the course was introduced – a decision particular to each school), through to the composition of a dance study of one to two minutes duration (after 3 years of study).

The *Appreciation* component, which was also nominally allocated 25% of indicative time, enabled the student to 'make informed judgments about dance' (Board of Secondary Education, 1987:1). The content of this component provided students with an overview of

dance in pre-history, through to dance in the twentieth century including a focus on dance in Australia.

In determining the format of the syllabus, the Committee was aware that at least in the early stages of syllabus implementation that: there would be a few teachers with specialist training in dance; some teachers with methodology in other subjects who may have undertaken dance studio training, either in the past, as a child, or currently at an interest level and would be able to adapt that methodology to the new purpose; and yet others who would be unlikely to have had formal training in dance and/or dance education [methodology].

2 Unit Classical Ballet Syllabus and *Dance Syllabus (Years 11-12)* - Background

In 1989 the Australian Association for Dance Education in conjunction with Actors Equity of Australia published *Dancers Transition*, a report identifying problems faced by professional dancers, who had reached the end of their performing careers. The report (Beall, 1989) also identified the following as associated concerns:

- that dancers should attain a complete secondary schooling prior to entering the profession;
- the improvement of teaching standards and approaches to dance training;
- ways of retaining the services of mature dance artists;
- expanding the career options open to retired dancers.

(Beall, 1989:1)

The report (Beall, 1989:10-11) revealed that of the current dancers surveyed:

- 70% had commenced dance training between the ages of 5 and 14 years and a further 23% between 15 and 19 years;
- 25% had completed only up to Year 10 of secondary school;
- 41% had reached Year 12; and
- 34% had undertaken tertiary studies before professional employment as a dancer.

One dancer aged in their late 30's and cited in the report by Beall (1989) states that:

> Most dancers should have the HSC or some equivalent before working as a dancer as the study skills acquired are extremely useful later as is the extra knowledge, maturity and growing period of adolescence with a mixture of non-dancers for wider experience. (Beall, 1989:23)

2 Unit (Years 11-12) Classical Ballet Syllabus (1991-2000)

Following the development of the *Dance Year 7 – 10 Syllabus* (1988) the Board of Studies (NSW) in 1990 introduced the study of classical ballet as a *HSC* course for students in Years 11 – 12. The syllabus which evolved from a 'School Course' (Note 2:15) was seen as providing an alternative for students, who generally left school at the age of 15 to pursue vocational training in classical ballet through private studios, to encourage them to complete their secondary education. The course consisted of core studies in *Performance* (classical ballet steps, exercises and performance studies), *Composition* (improvisation and composition studies based on the classical ballet style) and *Related Studies* (classical ballet repertory studies, ballet appreciation and anatomy for ballet). In the *HSC* course students also elected a Major Study in either:

- *Performance* (further steps, exercises and performance studies: 2 prescribed works, a set study and a personal solo composed specifically for the candidate);

- *Composition* (in which the student composed an original work of between 3 – 6 minutes duration, for 2 to 6 dancers, in a style complementary to classical ballet); or

- *Related Studies* (which comprised the history of ballet in Australia and further anatomy and physics of ballet).

In its initial recommendation, the Universities' Committee of Chairs of Academic Boards classified the study of classical ballet for the *HSC* as a 'Category B' subject (one that did not contribute to a UAI[5], on the grounds that it lacked academic rigor. While the syllabus was revised in 1994 it retained a 'Category B' rating, in this instance the committee targeted the lack of interrelatedness of the course components in its reasoning. In an attempt to widen the appeal of the course a further composition/choreographic component was added.

Classical Ballet was first examined externally for the *HSC* in 1992 where 15 students (out of a candidature of 59, 5999) presented for the exam. By 1997 this number had risen to 41 (out of 62, 770). The small number of students presenting for the *Classical Ballet HSC* examination suggested that it was not fulfilling the purpose for which the syllabus was developed. The *2 Unit Classical Ballet Syllabus* continued to be offered for a further two years until the State Government ordered a review of all *HSC* courses (McGaw, 1997).

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[5] See reference to UAI (Universities Admission Index) on page 14

2 Unit (Years 11-12) Dance Syllabus (1992-2000)

Following the *Dance Year 7-10 Syllabus* (1988), a *2 Unit Dance Syllabus for Years 11-12* was subsequently devised and approved by the Board of Studies NSW, implemented in 1992 and first examined for the *HSC* in 1993. In terms of academic rigor it was seen to equate with core subjects such as English, Mathematics and Science. The Government Education Report, *Excellence and Equity* (1989):

> ... acknowledged the place of dance within the Creative Arts and the need for students in NSW to be offered a broader more balanced pattern of studies. This syllabus provides the opportunity for senior secondary students in NSW who wish to specialise in Dance and be fully accredited at the Higher School Certificate. (Board of Studies NSW, 1992:6).

The *2 Unit Dance Syllabus* consisted of a *Preliminary Course* (Year 11) and a *HSC Course* (Year 12). Both courses were to be studied over 120 indicative hours (approximately 6 forty minute periods per week). The syllabus objectives and outcomes were written in terms of 'knowledge', 'skills' and 'attitudes' (although the latter was seen as being non-assessable). The syllabus was premised on the philosophy that all students who study dance should experience performance and composition and appreciation.

The Preliminary Course (Board of Studies NSW, 1992) consisted of the study of:

- 'Core Performance' (40% of indicative time);
- 'Core Composition' (20% of indicative time);
- 'Core Appreciation' (20% of indicative time); and
- an elective option (dance notation or the science of dance or dance and the media or dance and the arts or dance production – 20% of indicative time).

Core Performance was based on the study of modern dance technique and modern (contemporary) dance style. Core Composition emphasised the students' personal movement responses through areas of study that included: the process of abstraction; the nature of composition; the elements of construction; and the craft of composition. Core Appreciation focused on; the study of the art of dance in Australia; the analysis of set works and choreographers; and writing, analysis and criticism.

The *HSC* course continued the studies commenced in the *Preliminary Course*, which were considered 'assumed knowledge' for the *HSC* Course. The students studied the three core components: performance, composition and appreciation (each for 20% of indicative time), and then elected one of the core areas as a Major Study (40% of indicative time). This structure was seen as:

- being consistent with the philosophical base;
- providing a degree of choice and flexibility that catered for the different backgrounds and expectations of students studying the course; and
- allowing for the differing expertise of those teaching the course.

As one scenario a student electing a major study in either performance or composition would spend a maximum of 80% of course time in practical studies (60% in their chosen option), while a student electing a major study in appreciation, would have a maximum of 40% of course time in practical studies with the remaining 60% of the course time being spent in history, analysis and criticism.

In 1993, 123 candidates presented for the external state-wide Higher School Certificate Dance Examination (total candidature of 59, 324). The examination for each course component consisted of:

- Core Performance – the performance of a solo dance of three and a half to five minutes duration, based on modern dance technique and in modern (contemporary) dance style choreographed by the class teacher (or the student or in combination) as an outgrowth of classwork;
- Core Composition - the candidate composed a dance of between three and a half and five minutes duration, as an outgrowth of class work, that was performed by another student at the school;
- Core Appreciation - the candidates sat for a one hour written examination based on the analysis of selected set works and choreographers;
- Major Study in Performance (elective) - the performance of a solo dance of between four and five minutes duration, in a selected dance style and nominated method of presentation (theatrical dance or high art), that was choreographed by the class teacher (or the student, or in combination), as an outgrowth of classwork;

- Major Study Composition (elective) - the candidate choreographed a new dance, of between four and five minutes duration, as an outgrowth of class work, for a group of between 3 and 9 dancers at the school;
- Major Study Appreciation (elective) - the examination consisted of an additional one hour written paper based on the in-depth study of six seminal dance artists.

In 1995 a number of changes were made to the *2 Unit Dance HSC* examination specifications that refined the marking criteria, altered the duration of compositions and the requirements for Major Study Composition (composing a new solo dance, or reworking the core composition for 2- 3 dancers, or composing a new dance). By 1997 the candidate numbers had risen to 269 (total *HSC* candidature 62,770). In 1999, 289 candidates presented for the *HSC* examination in dance: 150 elected major study performance, 85 major study composition, and 54 major study appreciation. In 2003, 579 candidates presented for the examination (354 or 61% electing Major Study performance).

In 1996 a *Dance 7-12 Syllabus Advisory Committee* reviewed the Dance 7-10 Syllabus. The review was seen as providing dance teachers with an opportunity to comment on the existing *Dance 7-10 Syllabus* and to identify areas of strength and weakness. The review questionnaire was distributed to 113 schools of which 35% (34 schools) responded within the designated time frame.

The review (Board of Studies NSW, 1997:2-3) noted that at the time of publishing there were 1,555 students studying *Dance in Years 7-10* in New South Wales' schools, relative to a total Year cohort of 82, 047 (in 1994, 1,194 students out of a candidature of 75, 959). Of those schools offering *Dance in Years 7-10*, 66% also offered the *2 Unit Dance HSC Syllabus Years 11-12*. Of the respondent schools in 92% of cases, between one and three teachers taught dance, 38% were supervised by Head Teachers of PDHPE (Personal Development, Health and Physical Education), and 42% by Head Teachers/Co-ordinators of Performing Arts or Creative Arts.

The Committee saw the survey question 'Do you teach all components of Dance 7 –10?' as being particularly significant because it provided information 'about the way the Dance 7-10 Syllabus is taught in secondary schools' (Board of Studies NSW, 1997:5). The data collected showed that:

> ... 95% of respondents taught all three components of the syllabus (Performance, Composition and Appreciation). Only two respondents (5%)

> did not teach all components of the *Dance 7-10 Syllabus*, having outside tutors to teach the Performance component (reasons stated include 'I am not a trained Dancer' and 'the course content is too long and I cannot teach it all in the time available'. (Board of Studies NSW, 1997: 5).

When asked to identify the perceived 'weaknesses' of the *Dance 7-10 Syllabus* the responses (Board of Studies NSW, 1997:12) included:

- [the] interrelatedness between the components of Performance, Composition and Appreciation;
- the resources for its successful implementation, e.g. Teacher in-servicing, current and available support documents and teaching materials;
- adequate detail in the content of the Performance and Composition components; and
- [the] clarification of terminology.

While 65% of the respondents agreed, or strongly agreed that 'the importance of the interrelatedness between Performance, Composition and Appreciation was made clear in the syllabus 35% disagreed or strongly disagreed with this statement' (Board of Studies NSW, 1997:7). The implications for methodology in the interrelatedness of the course components, although implicit through the aim of the syllabus, in practice was apparently misunderstood and therefore remains a matter to be considered in any subsequent review of the syllabus.

The review of all *HSC Courses* (*The McGaw Report*, 1997)

In 1996 the NSW Government commissioned the first review of the HSC since its implementation 20 years previously. The review (McGaw, 1997) lead to a series of recommendations which were seen to offer '... a new curriculum structure, new approaches for assessment and reporting of students' results and redefined links between secondary and further education' (McGaw, 1997:preface).

In its response to the *Classical Ballet Syllabus* (as signaled page:14) the McGaw report (1997) noted:

> One line in the submissions was that it was a good thing that, through the Higher School Certificate, students could gain credit for and build on what they have done for many hours outside of the school. A counter argument offered was based on three points said to justify the deletion of the subject. One point was that the need to fit the subject into the Higher School

> Certificate framework distorted it, a second that the results in the courses were not used in selection for Ballet companies or schools, and the third that the subject is not taught at university. (McGaw, 1997: Chapt 2 –13).

McGaw (1997), in his final report on the structure and range of courses to be offered for the 'new' HSC, recommended the continuation of both *Dance* and *Classical Ballet*. The Board of Studies NSW decided however that *Classical Ballet* as a course in its own right should be deleted and its outcomes, where relevant, should be incorporated in a revised *2 Unit Dance Syllabus*:

> The Dance 2 Unit and Classical Ballet 2/3 Unit courses have both undergone HSC Subject evaluation, and as a result the Board has decided that Classical Ballet will be incorporated into the Dance syllabus.
> (Board of Studies NSW, 1998:2).

The 'revised' *Stage 6 (Years 11-12) Dance Syllabus* (2000)

The revised *Stage 6 Syllabus - Dance, Preliminary* and *HSC Courses*, was approved in June 1999. The *Preliminary Course* was implemented in 2000 and the *Higher School Certificate Course* examined for the first time in 2001. In the syllabus' *Rationale* it states that:

> The *Dance Stage 6 Syllabus* emphasises dance both as an artform in its own right as an exciting medium for learning that fosters students' intellectual social and moral development. The artform of dance has a theoretical base that challenges the mind and the emotions, and its study contributes to the students' artistic, aesthetic and cultural education. The study of dance as an artform acknowledges the interrelationship between the practical and theoretical aspects of dance – the making and performing of the movement and the appreciation of its meaning. .... Through the study of dance as an artform, students learn the skills of dance, to perform and create dances, to critically analyse, respond, enjoy and make discerning judgments about dance, and to gain knowledge and understanding. (Board of Studies NSW, 1999:6).

The Review of *Dance Year 7-10 Syllabus* (2001)

In September 2001 the Board of Studies NSW launched a review of all 7-10 Syllabuses to ensure compliance with their recently endorsed *K-10 Curriculum Framework* (Board of Studies NSW, 2002:6). A *Draft Dance 7-10 Writing Brief and Survey* was developed and approved by the Board on 12 February 2002 and distributed to a consultation network that

included all secondary schools in NSW during the period 1 May 2002 – 21 June 2002. A draft syllabus was to be written for distribution in August 2002 with the final syllabus package to be distributed in Term 3, 2003 for implementation in 2004. (Board of Studies NSW, 2002a: 5).

Data collected and prepared for the *Dance Years 7-10 Syllabus Evaluation Report* (Board of Studies NSW, 2002:5) the precursor to the development of the draft syllabus, stated that:

> The main issues considered in the development of the syllabus [Year 7-10 Dance Syllabus 1988-2002] were the appropriate philosophical approach to teaching dance in education, who was likely to teach the course, and an appropriate course structure and content. (Board of Studies NSW, 2002:5).

In ascertaining the degree to which the existing syllabus (Dance 7-10, 1988) established 'a core set of knowledge, skills, understanding and values to which all students are entitled' the Report (Board of Studies NSW, 2002: 5) stated that:

> The current *Dance 7–10 Syllabus* has a specific core of essential knowledge, skills, understanding and values that are clearly identified as dance performance, composition and appreciation. This is reflected in the rationale, aims, objectives, outcomes and content.
>
> Survey responses indicate that the current 7–10 syllabus lacks a holistic approach – it does not link Performance, Composition and Appreciation – and some teachers have difficulty programming learning experiences in an interrelated way.
>
> To facilitate the learning experiences, the revised 7–10 syllabus should emphasise the study of Dance that retains the existing Performance, Composition and Appreciation structure while articulating a redefinition of what constitutes Performance, Composition and Appreciation in the light of contemporary practice. This core study will link more coherently with the Stage 6 syllabus. (Board of Studies NSW, 2000: 9)

In its overall assessment the Report concluded that the *Dance Years 7-10 Syllabus* (1988-2002) generally 'delivered well' in complying with 'learning centered principles of the *K-10 Curriculum Framework'* (Board of Studies NSW 2002:8). Further syllabus revision it determined would concentrate on:

- retaining the study of dance as an artform through the interrelated study of Performance, Composition and Appreciation[6]

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[6] "It is fundamental and implicit in this document that the study of 'Dance' refers to the study of 'dance as an artform'. The components of Performance, Composition and Appreciation are delineated as three areas for clarity of understanding only. Wherever possible the interrelated nature of these three components should be emphasised and utilised by integrating their content" (Board of Studies NSW, 2002:8).

- developing an updated model of the study of dance as an artform, including a redefinition of what constitutes the core study of Performance, Composition and Appreciation in the light of contemporary practice
- updating and making explicit the syllabus standards
- retaining the flexibility of the syllabus. (Board of Studies NSW, 2002:8)

In summary then the key issues identified in the *Dance 7-10 Writing Brief Consultation Report* (Board of Studies NSW, 2002a: 10) which impact on this thesis are:

- the organisation of content which it was reported 'does not reflect the integration of the three practices of performance, composition and appreciation' (Board of Studies NSW, 2002a:10); and
- the universal support shown by the respondents for the underlying philosophy of the Syllabus (Dance 7-10, 1998-2002) that is the study of dance as an artform.

Based on the findings of the *Evaluation Report* (Board of Studies NSW, 2002) and the *Draft Writing Brief, and Consultation Report* (Board of Studies NSW, 2002a), a Draft *Dance Years 7-10 Syllabus* (Board of Studies NSW, 2002b) was prepared and distributed for consultation in November 2002 the aim of which is '... for students to experience, understand, value and enjoy dance as an artform through the interrelated study of performance, composition and appreciation of dance' (Board of Studies NSW, 2003:10).

Summary

At the present time dance education in New South Wales is represented in the K –12 continuum by the *Creative Arts K-6 Syllabus* [implemented in 2001], the *Dance 7-10 Syllabus* [implemented in 1988, revised in 2003 for implementation in 2005] and the *Stage 6 Dance course for Years 11 and 12* [1992, revised in 1999 and implemented in 2000].

The *Creative Arts K-6 Syllabus* represents dance as an artform and provides a broad foundation for learning in dance in the primary school. Students compose and perform dances, and appreciate their own dances and those of others.

The *Dance 7-10 Syllabus* is an additional (elective) course based on the study of dance as an artform. Its framework ensures an all-round dance education in Performance, Composition and Appreciation. It caters for students with a high level of prior knowledge, skill and experience in dance as well as those without prior knowledge and experience.

(Board of Studies NSW, 2003:8-9).

The *Dance Stage 6* course is designed for students who have completed the Dance 7-10 Syllabus, for those with other previous dance experience and for those who are studying dance for the first time. It caters for a broad range of students from varying social and cultural backgrounds. The subject acknowledges the cultural diversity within the Australian community and offers students' opportunities to reflect their own and others' life experiences as part of the course content. (Board of Studies NSW, 1999:6)

The School at the Centre of the Investigation

As stated in Chapter 1, the school at the centre of the empirical research investigation is designated by the NSW Department of Education and Training as a 'High School of the Performing Arts'. It was selected in that it is the researcher's place of employment and consequently provided the opportunity to test a range of interventions on students at different ages, levels and contexts (elective classes and co-curricular groups) with minimal disruption to the school and dance department programs.

Further information about the targeted school follows:

- While designated a specialist 'High School of the Performing Arts' the initial student intake in Year 7 (120 students) at the time of establishment of the school (1989) was nominally set at 50/50, that is half auditioned students, half local area enrollment. In fact since that time the student intake percentage in Year 7 has moved closer to 75/25 (auditioned/local area intake). It has been suggested that this change is the result of the diminishing subject choice options (auditioned students opting for more than one performing arts subjects) for non-performing art local students. With an additional intake of auditioned students in Year 10, the ratio across the whole school the ratio is 80/20.

- Students enter 'Dance' at this school as 'specialist' students through audition in Year 6 (to commence Year 7) and Year 10 (to commence Year 11).

- In 2001, 187 students auditioned for placement in dance in Year 7 (22 were selected) while 56 auditioned for placement in dance in Year 11 (20 were selected).

- The pattern of curriculum delivery is that all Year 7 students study dance for 2 periods per week (80 minutes). From Years 8 to 12 the study of dance becomes an elective subject.

- In Years 8, 9 and 10, the Core Syllabus for Dance (*Dance Years 7 – 10 Syllabus* devised by the Board of Studies NSW) is studied for 4 periods per week, with the option (at this school) of a 'performance extension' for an additional 4 periods per week in Years 9 and 10.

- In Years 11 and 12 students also 'elect' to study Dance (*Stage 6 Dance Syllabus* devised by the Board of Studies NSW) for 6 periods per week in each year.

- Currently (2003) there are 120 students studying Dance in Year 7 (all students), 50 Students in Year 8, 47 students in Year 9 (of whom 23 also study the Dance Performance extension), and 43 students in Year 10 (21 of whom also study the Dance Performance Extension). There are 58 students enrolled in the *Preliminary Course* (Year 11) and 42 in the *HSC Course* (Year 12).

- In response to the performing arts focus of the school and the post secondary career expectations of some of its students, the school has written and the Board of Studies NSW has endorsed[7], the study of Classical Ballet as a subject for students in Years 9 – 10 (4 periods per week) and Years 11 – 12 (6 periods per week). Currently (2004) there are 15 Students enrolled in Classical Ballet in Year 9, 12 in Year 10, 22 in Year 11 and 15 in Year 12.

- In Years 9 and 10 it is possible for a student to study Dance, Dance Extension and Classical Ballet electives (12 periods or 8 hours per week).

- In Years 11 and 12 it is possible for a student to study both Dance and Classical Ballet[8] for the *HSC* (12 periods or 8 hours per week).

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[7] A Board 'endorsed' course as distinct from a Board 'devised' course. This mechanism currently exists to take account of the special needs of students and schools. Such courses are devised by schools, submitted to the Board for 'endorsement' and accredited for a 5-year period after which they must be resubmitted.

[8] However as the Course is examined internally the marks awarded do not count toward a University Admission Index (UAI – see page 14 of this Chapter)

- Despite the performing arts focus of the school and its student selection procedure the curriculum content, weightings, assessment and examination procedures is mandated by the Board of Studies NSW and is the same for all schools in the state offering the dance electives.

- In addition the Dance Department offers a co-curricular program of repertory performance groups (Dance and Classical Ballet Companies and Ensembles), which depending on the age and level of the group, rehearse once or twice weekly (rehearsals are 2 hours).

- In 2003 there were 3 Dance Companies, 3 Classical Ballet Companies and 4 Dance Ensembles.

- The Dance and Classical Ballet program is supported by a twice weekly (3hrs) program of master classes in classical ballet conducted by visiting artists.

- A Student in Year 10 who elected to study Dance, Dance Extension and Classical Ballet, was a member of a Dance Company and a Classical Ballet Company and participated in 2 master classes per week would spend 20 hours per week at school engaged in the study of dance.

Conclusion

This investigation of the developments in dance education in New South Wales over the past three decades provides the background to this research. The most significant developments in dance education in New South Wales identified include:

- the central role of the Board of Studies NSW as the statutory body responsible for the development, endorsement, credentialing and assessment practices of all curriculums in NSW schools.
- the shift in the study of dance from physical education to an arts subject within its own right;
- the adoption of the study of dance as an artform as the underlying philosophical base and aim of the dance syllabuses;
- an increased focus on the interrelated study of performance composition and appreciation;

- the weighting of indicative time allocated to syllabus components;
- the adoption of a generic training technique in dance performance based on the fundamentals of classical ballet and modern dance techniques;
- the central role of the elements of dance and dance composition in interrelating the study of the components

Context and Limitations of the Research

The context, focus and limitations of this research are consequently shaped by:

- the aim, objectives, outcomes and content of the current dance syllabuses devised by the Board of Studies NSW and implemented by the NSW Department of Education; and
- the particular focus of the targeted school at the centre of the investigation.

In brief they are:

- that the content of the dance syllabuses taught in New South Wales schools is mandated, devised centrally by the Board of Studies NSW and takes account of current research and best practice;

- the philosophical and methodological implications inherent the study of dance as an artform in education, the model recognised internationally and adopted as the model of choice by the Board of Studies NSW as the overarching philosophy underpinning the study of dance K – 12;

- the content, areas of study, allocation of indicative time, outcomes and assessment weightings apportioned to the performance, composition and appreciation components of the syllabuses;

- the adoption of a generic training technique in dance performance based on the fundamentals of classical ballet and modern dance techniques; and

- the student selection process, expectations and consequent elective choices of the students and teachers at the school that is the focus of the investigation.

Chapter 3: Theoretical Perspectives

Introduction

This chapter sets the context of the research in dance education and investigates theoretical perspectives of the model that is established and mandated by the Board of Studies NSW. The model is titled *Dance as an Artform*, and therefore incorporates concepts related to art, artistic and aesthetic learning. The organising principles of the dance as art model differentiate the processes of performing, composing and appreciating dances. As already indicated in Chapter 2, each of these areas of experience is studied and examined in the school curriculum, but there is concern that there is a lack of interrelationship between the three strands. This concern is revealed in a survey conducted by the Board of Studies NSW (2002) into the *Dance Years 7-10 Syllabus* (Board of Secondary Education, 1988) where states that 'the current 7–10 syllabus lacks a holistic approach – it does not link Performance, Composition and Appreciation – and some teachers have difficulty programming learning experiences in an interrelated way' (2002:5). This research aims to address this lack of relationship, especially that between performance and composition.

To this end, this chapter will examine some of the theoretical perspectives underpinning the study of dance as an artform and will focus on one of the characteristic features of the NSW Dance syllabuses – the procedure of teaching students 'dances' or 'works' that have been choreographed by the teacher, for the students to perform for assessment. To date, this process has focused entirely on the performance outcome with emphasis on students becoming proficient in technique and competent in developing a stylistically coherent performance. Whilst there is evidence of 'good practice' in this regard (see Chapter 4:86), in many instances it remains pedagogically isolated from the composition and the appreciation areas of experience. This research aims to interrogate the current contents of performance outcomes – the teacher's 'dances' and 'works' – in order to determine ways in which students' experience of 'well-made' works by being choreographed 'on', can inform their own composition and appreciation of dances.

Theoretical consideration of such an interrelationship includes discussion of the potential educational gains in the form of development of knowledge, creativity, artistic and aesthetic awareness through delivery of a new model, the exemplar-apprentice model, which is proposed and tested in this research. In this new model in delivery of the work to be performed, the teacher acts as an exemplar artist who exposes the processes of its composition

to the students who become the apprentices in that they not only learn to perform the dance but learn about its composition. The conceptual basis for this new model is examined in this chapter in light of the considerations mentioned above and in respect of Smith-Autard's 'midway model' (1994a), the central tenets of which have been adopted as the model of practice for the art of dance in education in NSW.

Support for the arguments presented derives from: philosophers of art (Abbs, 1989; Best, 1985; Brinson, 1991; Carr, 1999; Foster, 1986; Fraleigh, 1987; Langer, 1953 and 1957; McFee 1992 and 1999; and Reid, 1969 and 1989); aestheticians (Beardsley, 1969; and Osborne, 1970); dance educators (Redfern, 1972; Smith-Autard, 1976, 1994a, 1996 and 2002; and Stevens, 1992); and the documentation of the Board of Studies NSW (1999). This literature contributes to the identification of the artistic and aesthetic concepts that underpin the 'appreciation' of dances as works of art and consequently what determines a well-made dance 'Work' within the context of the *Dance Stage 6 Syllabus* in New South Wales. As intimated above, the central premise of this thesis resides in developing and testing new content and methodology for the qualitative transfer of knowledge, understanding and skills from the teacher, as an 'exemplar' (so described in terms of choreographing well-made works) to the students as apprentices. The discussion in this chapter will lead to the creating of a template for determining well-made works that will be tested through empirical research in Chapter 5.

Dance as an artform in education

Dance as art with its emphasis on performance, composition and appreciation was the philosophical underpinning proposed by Redfern (1972), incorporated by Smith (1976) into a model for dance education, recommended by the Calouste Gulbenkian Foundation Report (1980) and reiterated by Adshead (1981)[1].

The model for the art of dance in education was later developed into the 'midway' model by Smith-Autard (1994a:4, formerly Smith) through further analysis of the concept of dance as art and by drawing from what she considered to be relevant from prior dance education practices. The precursors of the midway model in the United Kingdom were termed by Smith-Autard as the 'educational model' and the 'professional model'. The 'educational' model

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[1] These sources pre-date the development of Dance syllabuses in NSW. At this time there was little literature in this area that was Australian in origin so the literature listed here also influenced the development of dance in the curriculum in NSW and other Australian states.

could be traced to ideas derived from Rudolf Laban in the 1940's that remained as general practice in the UK until the 1970s. The main features of this model were seen as:

> ... permitting the expression of the individual's personality in the process of dancing. Attention was paid to the subjective experience of creating and expressing during the act of dancing rather than to the object created. The object if there was one as outcome of the dance experience, was judged more in terms of personal gains, for example, sense of satisfaction, release of emotions, feelings of joy. (Smith-Autard, 1994a: 6).

The educational model appeared to lose favour with educationalists following a philosophical 'shift' towards external assessment and teacher accountability. Abbs (1989) in supporting this new direction states that:

> The obsession with 'self expression' (rather than 'art-expression') has also tended to exclude knowledge of technique and convention, which alone can develop and refine the expressive potential of the art-maker. Imitation is not the enemy of spontaneity, knowledge is not the enemy of creativity; rather they are the means to develop both appreciation and production.
> (Abbs, 1989: 37).

Smith-Autard (1994a) also strongly supported the move away from the educational model concluding that it was an imperative for the development of dance education in the UK:

> To place importance on an intangible and immeasurable process would have put dance into a vulnerable position within the National Curriculum in which achievement in terms of skills, knowledge and understanding is paramount. (Smith-Autard 1994a:7)

The professional model that had increasingly formed the basis of secondary and tertiary programs in the 1960s and 70s following the disfavour of the educational model was on the other hand being seen as too directed towards the training of professional dancers. It was seen as emphasising technique (product) at the expense of individual expression (process), a feature that was seen to be a strength of the educational, model:

> [The] aim, it appeared, [was] to secure motivation and enjoyment of dance through the professional aura of technical classes, students identifying such work with theatrical dance, which was becoming more and more accessible through television, theatre and visits of artists in schools. It was believed that by this means the dance experience would become more relevant because the ends, even if unattainable for most, were identifiable.
> (Smith-Autard, 1994a: 7)

Stevens (1992:144) also states that the particular emphasis on skills in the professional model, especially in acquiring dance technique and style, was seen by some as being to the detriment of other aspects of dance:

> Compositional tasks were often derived from pre-choreographed works, and the yardstick for assessment was usually equated with professional dance. (Stevens, 1992:144).

Stevens cites Redfern (1972), a proponent of the study of dance as 'art', as one such critic of the professional model. Redfern, she records, saw it as 'indoctrination with limited educational value' (Stevens, 1992:144). Stevens also identifies a further problem that existed with this model in relation to the pattern of curriculum delivery in the United Kingdom. The professional model (in contrast to the educational model) was identified with dance as a theatre art, which in terms of the place and delivery of the study of dance in the curriculum 'began to raise questions as to whether dance in secondary schools could any longer be viewed as just an aspect of PE in schools' (Stevens, 1992:144).

The model proposed by Smith-Autard (1994a) that gained acceptance as the most appropriate for the study of dance as art in education, was termed the 'midway model'. The features of this model that enabled it to 'become the central organising principle of dance education in the 1990s' (Smith-Autard, 1994b) are that it:

> amalgamates some of the elements of the educational and professional models, yet includes new ideas too. Its distinctiveness lies in the concept of **the art of dance in education** contributing towards **artistic education**, **aesthetic education** and **cultural education.** It identifies the three strands of **creating**, **performing** and **appreciating** dances as the conceptual basis underlying dance experiences for pupils. (Smith-Autard, 1994b: 269).

The study of dance as an artform in New South Wales

While reference to and analysis of the Dance syllabuses in New South Wales' secondary schools occurs throughout the thesis, a further discussion in relation to the underpinning aim 'The Study of Dance as an Artform' is pertinent to this chapter.

The *Stage 6 Dance Syllabus (Years 11-12)* implemented in 2000, states unequivocally that it was 'designed for students to experience, understand and value dance as an artform through

the study of the performance, composition and appreciation of dance' (Board of Studies NSW 1999b: 10). This overall philosophical direction is also made explicit in the Objectives:

> Through Dance studies, students will develop knowledge and understanding, skills, values and attitudes about dance as an artform; dance performance; dance composition and dance appreciation.
> (Board of Studies NSW, 1999b: 10).

and in the Rationale where it states that:

> The artform of dance has a theoretical base that challenges the mind and the emotion, and its study contributes to the students' artistic, aesthetic and cultural education. The study of dance as an artform acknowledges the interrelationship between the practical and theoretical aspects of dance ... Through the study of dance as an artform, students learn the skills of dance, to perform and create dances, to critically analyse, respond, enjoy and make discerning judgements about dance, and to gain knowledge and understanding. (Board of Studies NSW, 1999b: 6).

These statements clearly establish the philosophical base (and consequent methodological implications) of the *Stage 6 Syllabus Dance* (Board of Studies NSW, 1999b). Subsequently the revised *Dance Years 7-10 Syllabus* (Board of Studies NSW, 2003:8 and 10) makes similar unequivocal statements:

> 'Dance as an artform' distinguishes the content and teaching approaches that are used in the teaching of dance as art in education ... The conceptual basis of the study of dance as an artform centres on the three practices of performance, composition and appreciation of dance as works of art ... students learn both movement principles and stylised techniques, and they learn through both problem solving and directed teaching. The development of creativity, imagination and individuality is emphasised equally with knowledge of theatre dance.
> (Board of Studies NSW, 2003:8).

It is demonstrated here in both of these current syllabuses with references to 'artistic, aesthetic and cultural education', 'dance as an artform', 'discerning judgements', 'creativity, imagination and individuality', 'theatre dance', 'problem solving' and 'directed teaching', that there are clear links to Smith-Autard's 'midway model' (Smith-Autard, 1994a:3-39).

Dance in education

That the study of 'dance' within education systems generally has lagged well behind the study of 'visual arts' and 'music', is a given. Despite the urging of educationalists and philosophers

writing on dance (Witkin, 1974; Abbs, 1989a, b and 1994; Brinson, 1991; and Stevens, 1992), the study of dance in the school curriculum, where it exists at all, is seen most frequently as a component of the physical education syllabuses (such as in New South Wales prior to 1988 and currently in the UK National Curriculum). It is not surprising then that arguments put forward to support the unique nature of the study of dance seek to do so by identifying the aspects that separate it from other movement based studies such as Personal Development, Health and Physical Education. It is in particular component areas such as rhythmic gymnastics however that have an aesthetic linked to technical proficiency where the separation issue might be seen to be most contentious.

To study 'Dance; as an 'artform' in education, implies the development of the knowledge, understanding and skills that underpin the concepts used to perform, compose and appreciate dances as works of art. The consensus of dance writings identifies these concepts as: technique, style, content and form. From viewing, researching and discussing dances as works of art, dance writers draw clear links between the works produced, the artists' technique and style, their compositional process, and the formal aspects that they employ.

In seeking to place the study of Dance in a grouping of philosophically kindred subjects (Music, Visual Arts, Drama and Dance) and to rationalise its separation from Physical Education, some philosophers (Best, 1985 and 1992; McFee, 1992) have sought to place emphasis on the distinction between 'artistic' appreciation and 'aesthetic' appreciation. 'Artistic' judgements it is said are based on the correlation between 'concepts' and 'experience'. There is the sense that to make a work of art is a deliberate act founded on the communication of a specific intent and as such it may be identified by the recognition and application of formal qualities (concepts). Knowledge and understanding of the concepts relating to what constitutes a work of art in dance enable us to understand and appreciate dances as works of art. Without this knowledge and understanding the appreciation of dance may be based on the aesthetic concepts associated with the sense of 'beauty' found in viewing the highly proficient execution of body movement (for example in rhythmic gymnastics). These points then lead on to a consideration of the distinctions and relationships between the artistic and the aesthetic in the context of movement in general and dance in particular.

Aesthetic and artistic concepts

The aesthetic/artistic debate is central to the separation of the study of dance from other movement-based studies. Carr (1999:129) cites Best's (1985) distinction between artistic and aesthetic judgements as fundamental to this purpose.

> Best employs the distinction for the extremely useful purpose of distinguishing the arts – in particular performance arts – from what he is inclined to characterise as aesthetic activities ... insofar as it helps to debunk certain claims confusedly made on behalf of the artistic status of such sports as gymnastics, swimming, I think that for the most part it is pure gain. (Carr, 1999:129).

Carr states that Best's position on aesthetic/artistic separation amply demonstrates that aesthetic appreciation is not sufficient for artistic appreciation (since the former can occur in non-artistic contexts) and that artistic appreciation can occur in contexts of experience we should not readily regard as having aesthetic dimension (Carr, 1999: 130). Carr however does take some issue with the notion of the 'separation' in stating that there are contexts where 'what can *sometimes* come apart – aesthetic experience and artistic judgment – appear often enough to be related' (Carr, 1999: 130).

Misconceptions about the nature of aesthetic education, McFee (1992) concludes, are central to the artistic/aesthetic separation debate. Writing in support of Best he states that:

> The point which Best accepted, is that we should not conceive of judgements central to our aesthetic education as being importantly similar to judgements of what Best terms 'the aesthetic'. So, in effect, I believe in aesthetic education (as does David Best), although we agree that the term 'aesthetic education' is potentially misleading. ...What discussion of this objection reveals, of course, is the centrality for aesthetic education of the artistic/aesthetic contrast. (McFee, 1992: 283).

In further exploration of the 'dance'/'gymnastics' debate, McFee (1992) suggests that the context in which the movement is viewed contributes to its art status. The notion of 'context' here includes 'a general consideration of why things are dance, and hence why they are art' (1992:67). He suggests that: '"art" is an institutional concept, with a constructed, conventional character'. Further, 'works of art such as dances, are essentially interpreted objects' (1992:86); and '... knowing what to make of a dance, picture or play, and failing to see anything in it depends on just such a grasp of the traditions and conventions of the art form' (1992:68). He continues that:

> ...the judgment of a work of art, too, has a 'learned' character, that my appreciation of a work of art as art requires that I see it as art.
> (McFee, 1992: 44).

McFee suggests that for a dance work to be considered 'meaningful', and hence a work of art, the implication is that it has 'meaning' (a view also held by Brinson, 1991:77). Further, that it is possible to identify the following principles as contributing to the artistic/aesthetic nature of dance: the context of the dance; its history and conventions; that it is made after the fashion of dance works, which are considered as works of art; and that it has content (meaning), '... form, style, unity and beauty' (McFee, 1992: 245).

Abbs (1989a) had previously mooted the fundamental argument presented by McFee (1992), that judgements often determined to be aesthetic are in fact artistic judgements.

> 'Aesthetic' in our context, means artistic activity; and 'formal' refers to those structural forms which are the poetic grammar of the life of feeling and imagination. In the arts we could say, in Kantian style, that feeling without form cannot be comprehended, and that form without feeling has in it nothing worth comprehending. (Abbs, 1989a: 41).

Prior to Abbs, Langer (1957:10) had stated: 'As soon as the beholder sees gymnastics and arrangements, the world of art breaks, the creation fails'. She continues that:

> The stuff of dance, the apparition itself consists of such non-physical forces, drawing and driving holding and shaping its life. The actual, physical forces that underlie it disappear. (Langer, 1957: 10).

Smith writing on the 'aesthetic' in relation to dance composition as art (1976:14) cites the position taken by Reid (1969) wherein he states that while 'the arts are concerned with the aesthetic' the aesthetic 'is much wider than the arts' (Reid cited in Smith-Autard, 1976:14). Reid states that the broad concept of the aesthetic is linked to apprehending and enjoying meaning 'immediately embodied in something' (Reid, 1969:1-2). That is to see imagine and enjoy something for its intrinsic qualities or form Reid proposes is to imply that it is meaningful to us and hence 'is an aesthetic situation' (Reid, 1969:1-2). They are in this sense 'meaningful' because they 'are in themselves delightful and significant – a poem, a picture, a dance, a shell on the sea shore' (Reid, 1969:1-2), rather than because they 'point to something else, their meaning, as ordinary words or other symbols do' (Reid, 1969:1-2).

This Reid proposes 'is the aesthetic, which art forms share with objects and movements which are not in themselves art at all' (Reid, 1969:1-2).

Smith (1976:15) reaffirms this view in stating that in terms of the aesthetic in the context of dance as art:

> To dance, release emotions and express oneself may well be an aesthetic experience not only for the performer enjoying the movement for its own sake but, also for the onlooker. The sheer beauty of physical movement is aesthetically pleasing appreciated in many fields –athletics, sport, gymnastics, swimming, but this is not art. (Smith, 1976:15).

For dance to be identified as 'art' Smith states 'it has to be created with the composer's intention to say something, to communicate an idea or emotion' (1976:15). Further:

> The dance composition as an entity can only be a *portrayal* of emotions or ideas. Although sincerity of interpretation is essential in order to be convincing, the dancer does not actually 'feel' what the dance reflects. Rather, the carefully selected movement content is an abstraction from actual feeling or happenings to suggest meanings that are significant to the dance idea. (Smith, 1976:15).

What may be extrapolated from the views of Reid as a philosopher and Smith as a dance educator/practitioner is that there is an aesthetic in dance associated with the execution of movement for and on behalf of the performer but what in fact separates dance as art from the 'movement' aesthetic of dance (dancer) is that dance as art is also 'artistic': it is meaningful (it has meaning); its purpose is to communicate meaning; the meaning is presented in abstract 'symbols'; and in a form intrinsic to the meaning.

For Fraleigh (1987) an essential factor in identifying dance as art resides in the nature of dance as a form of expression intended to be performed for others:

> [It can be]... said that, as art, dance is more than movement: it is movement intentionally created and performed for others for an aesthetic purpose and end result. (Fraleigh, 1987:57).

In the context that Smith and Fraleigh both employ the term 'aesthetic', it is possible to reason either the substitution of 'artistic', in that it engenders those ideas identified by Best, Abbs, and McFee, or indeed 'artistic/aesthetic' as is suggested by Reid and reiterated by Carr.

This thesis adopts the view that there is a case to consider the separation of the artistic and aesthetic, just as there is a case to consider the contexts in which they may be related. Further, what delineates the study of dance as an artform from other fields that have an aesthetic based on the execution of movement, such as rhythmic gymnastics, is the notion that artistic concepts are intrinsic to the study of dance as an artform, most probably in conjunction with aesthetic concepts. It is largely aesthetic concepts however and not artistic concepts that are pertinent to the study of rhythmic gymnastics. It is proposed in this thesis to consider that there are implications of the relationship between artistic and aesthetic concepts and the study of dance as an artform within the secondary school curriculum.

A further relationship in the study of dance as an artform that is of particular relevance to this thesis and therefore needs to be considered conceptually is that of technique and style. In discussing dances as works of art dance writers draw clear links between the works produced, the artists' technique and style, their compositional process, and the formal aspects that they employ such as may be elicited from viewing their works and from their teachings and writings. Since the main focus of the proposed pedagogic changes resides in the performance component in the study of dance as an artform, analysis of the relationship between technique and style is of fundamental concern.

Technique and style

McFee (1992:197-213) explores the connection between technique and style and its centrality to the recognition and appreciation of dances as works of art:

> ...we have recognised that our artistic interest is primarily in those works which are decipherable for us: that is, those with a formed style. ... That is to say, when seeing it as dance rather than mere movement, which amounts to being able to apply artistic concepts to it. (McFee, 1992:201-202).

McFee concludes that 'technique is a pre-condition of style' (1992:201) and therefore 'individual style for a choreographer is possible only against the background of such technique in dancers' (1992:201). McFee cites the view of Siegel, that while there are two possible views of technique: 'a method of training the body to achieve specific movement tasks'; and also 'a systematic approach to the whole process of moving' (Siegel in McFee, 1992:202); the essential determination is in its contribution to our understanding of particular dances as works of art. He states that:

> ... we should think of technique not merely in terms of bodily conditioning, but also as having aesthetic or expressive consequences.
> (McFee, 1992:202).

McFee (1992: 205-207) proposes that technique in dance is linked to intelligibility and style and therefore to artistic concepts. While he states that there may be many techniques or even variations and developments of different techniques, to have no technique is by implication to be without intelligibility, style and artistic concepts and therefore 'not dance'. The technique, style and aesthetic/artistic connection McFee (1992) emphasises is central to 'being able to "say" something in one's dance' (McFee, 1992:207). In addition, cultivating individual style McFee states, would lead to addressing 'the derivativeness of school style, and ultimately to emptiness in dances' (McFee, 1992:207).

With reference to movement, expression, style and choreography Fraleigh (1987) writes that:

> Style is not just the manner of the expression; it is the result of both movement matter and movement manner – not imposed on movement but founded in it. Style results from the choices the choreographer makes in creating the movement and structuring the dance. (Fraleigh, 1987:91).

Smith-Autard (1996) suggests that the matter of style and expression in dance may be related to several elements:

- 'the technique and the kind (genre) of dance' (Smith-Autard, 1996:77);
- 'the personal style of the choreographer', meaning 'a personal interpretation and way of using technique' and their 'personal interpretation of the idea and the conventions and meanings associated with it' (Smith-Autard, 1996:77); and
- the 'current views of dance as theatre and the choreographer's attitude towards these'. (Smith-Autard, 1996:77).

In seeking to validate the technique, style, choreographic and aesthetic connection, from an historical perspective, Foster (1986) investigated the approaches of four seminal American choreographers, each of whom she saw as representing a particular dance philosophy ranging from post modern minimalism (Deborah Hay) to formalism (George Balanchine) and from the expression of emotional intensity (Martha Graham) to dances which express nothing but themselves (Merce Cunningham).

From a close analysis of the four choreographers (above) Foster establishes a relationship between the choreographic style, dance technique, expression and 'the development of choreographic meaning from class and rehearsal to the dance performance itself' (1986:xvii):

> The four choreographers examined in this study describe their approaches to composition in radically contrasting terms; they disagree about standards of technical competence; and they profess entirely different ideas about what the body is and does. And yet how each choreographer cultivates the body remains remarkably congruent with his or her overall aesthetic.
>
> (Foster, 1986:xviii).

Foster (1986) writes that 'comparing these four distinctive visions of dance expands our notions of choreographic methods and demonstrates how processes of making a dance and making a dancer are bound together' (1986:3).

> Graham ... must scrutinize each choreographic impulse and determine, for each moment of the dance, whether the movement accurately expresses the internal motivation she associates with the dance's theme.
>
> (Foster, 1986:43).

> Balanchine commemorates a hierarchy of skills based not on the attributes of inner and outer life but on the observable complexity and excellence of movement. The motivation for choosing movement derives from a sense of both form and proportion between movement and music and between the movements themselves. (Foster, 1986:44).

> Cunningham's dances originate in what he perceives to be the physical facts of the human body and in the procedures he has developed for sequencing movement. ... invention results from attention and dedication but not special inspiration. (Foster, 1986:45).

> Hay uses pedestrian actions as part of a universal pattern of change. Making dances for her is more an act of discovery than invention... She derives artistic satisfaction from the attainments of this grace and from a communally felt sense of proportion and harmony within the self, group and world. (Foster, 1986:45).

> ... technical competence, which each choreographer defines differently – for none of them, could agree on a standard repertoire of skills any dancer must acquire - reflects the aesthetic goals of each artistic project. Thus in Hay's class one performs dances, while in Balanchine's class one enhances skills; in Graham's class one trains the body and in Cunningham's class one does the movement. (Foster, 1986:46).

Foster describes Hay's technique as based on a 'cellular consciousness' that creates a link 'between the dancer's subject or self, and image.'(Foster, 1986:13). 'Even in the organisation of her classes Hay attempts to bridge the gap between exercise or preparation for performance' (Foster, 1986:11). For Balanchine on the other hand 'ideas for ballets come from the dancers' own technical expertise, their particular flair for moving and their idiosyncratic mastery of specific movements' (Foster, 1986:17). In the case of Martha

Graham the 'dancers submit themselves both to the demands of the craft, learning flexibility, strength and control, and to the choreographer, whose vehicle they are realising for a given dance' (Foster, 1986:30). Cunningham's philosophy however '... comes from the movement itself rather than from the relationship between movement and psyche' (Foster, 1986:35).

What is relevant to this thesis in Foster's analysis of the four choreographers is twofold: firstly the shift from the free and so-called self-expression of artists such as Isadora Duncan to the art of choreography; and secondly identifying dances as works of art (with their consequent artistic/aesthetic connection). Foster clearly establishes the link between the training program, the physical facility of the dancers to perform the technique embedded in the style of the work and the choreography being performed.

This then leads to the fundamental premise of this research that the students' skills, knowledge and understanding in dance composition/choreography can be enhanced and extended through development of new content and methodologies in the teaching of dance performance. Before this proposed pedagogy can be explained however it is necessary to consider what constitutes the skills, knowledge and understanding in dance composition/ choreography and how they are developed in experiences that focus on this area per se.

Dance Composition/The Choreographic Process

Choreographers often refer to their choreographic process as 'intuitive'. If as proposed there is some truth in this it is apposite here to determine what constitutes intuition and its role in the choreographic process. This is of particular interest for this study in that the proposed exemplar-apprentice model aims to develop both the intuitive and conscious knowledge of composition through the students' performance experience of 'well-made' dances or works. Theoretical consideration of the implications of this proposal is discussed below prior to the description and analysis of the exemplar-apprentice model.

In relation to 'knowledge' or 'knowing' in the arts Reid, (1989) proposes that consideration of a broader view is required beyond what he terms 'propositional knowledge' or knowledge founded on 'truth as statement of fact independent of mind'. If 'truth' as Reid explains it is the 'relationship between statement and fact' then it follows that 'if there is to be knowledge (on the propositional view) a true statement must be made' (Reid, 1989:12-13).

In developing this 'broader view' of knowledge beyond 'being able to say justifiably something that is true' (Reid, 1989:14), which Reid proposes 'would discount huge areas of what we all recognise to be knowledge-claims' (Reid, 1989:14), he suggests that:

> Apart from 'knowledge-how', now accepted i.e., the knowledge where we know how to do something but are unable to say how, there is also tacit knowledge, where we know far more than we can say... Then there is also the knowledge of intrinsic values: our recognition of moral, personal, and aesthetic values. (Reid, 1989:14).

In linking this 'wider concept of knowledge' to learning and understanding in the arts, Reid states that:

> Knowing, the cognitive apprehension, of art is essentially direct, intuitive, experiential, and not as such propositional. It can be called 'experience-knowledge'. (Reid, 1989:14).

He states further that while artists, critics or philosophers of art 'continue to talk about art 'propositionally' (Reid, 1989:14-15), and indeed that 'such talk can philosophically illuminate the nature of and critically aid the understanding of particular works or schools' (Reid, 1989:14-15), however:

> ... all such talk is empty if it is not based on direct, intuitive, first-hand cognitive experience of the works themselves. Experiential intuition is essential. (Reid, 1989:14-15).

All knowledge Reid claims '... contains an intuitive element or factor'. 'It is impossible' he states to 'think or perceive or imagine any complex without "seeing" directly a relation or relations between its distinguishable parts'. (Reid, 1989:15).

In the context of dance Read (cited in Smith-Autard, 1996:132) finds that 'some great artists proceed either intellectually or instinctively, or perhaps more often partly by one method and partly by the other.'

Smith-Autard (1996) supports the functioning of both intuition and the intellect in choreography. She states that:

> ...it is accepted by many that, in dance, the composer must allow intuition to guide him/her. At the same time he/she always needs to intellectualise

> because, during the process of composition, it is important continually to evaluate, select and memorise the movement content.
> (Smith-Autard, 1996:32).

In order to clarify the role of intuition in choreography she poses two questions: firstly 'whether intuition is the main method of procedure'; and secondly 'how it is supported by knowledge, which, for the dance composer, includes knowledge of movement and material and methods of constructing dance form' (Smith-Autard, 1996:132).

In response to both questions Smith-Autard (1996:133) advocates a 'middle line' in determining the role of intuition in the creation of dances as works of art. 'The composer's natural feeling or artistry' she states 'needs to be disciplined by knowledge of techniques peculiar to the art form'. However, while some methods of constructing dances inherently contain forming practices, which 'discipline' the choreographer, 'the unique personal qualities which each work of art must possess can only emerge through the personal contribution of the artist and his/her intuitive feeling for the art' (Smith-Autard, 1996:134).

Placed in a dance education context the implication for learning through and about choreography is that:

> Experience of watching varied dance works and encountering works of other art forms, is perhaps a means of developing intuitive awareness, and, even though it might not be a conscious awareness, the composer is bound to acquire an acquaintance knowledge of form which enhances his/her potential in dance composition. (Smith-Autard, 1996:134).

Of course, it is not only form that is perceived intuitively. Viewing of 'well-made' works will also develop intuitive/acquaintance knowledge of imaginative treatment of theme, abstraction in making symbolic content. All aspects of a work have potential to engage the viewer's response and thus feed into his/her own intuition/acquaintance knowledge.

Implications of the preceding philosophical rationale for the dance syllabuses in New South Wales with particular reference to the study of dance performance.

As stated previously in this thesis the *Stage 6 (Years 11-12) Syllabus- Dance* (Board of Studies NSW, 1999b) and the *Dance Years 7-10 Syllabus* (Board of Studies NSW, 2003) employ a philosophical base and content structure that follows the 'dance as art' model as proposed by Redfern, Smith and others. Implicit in this model is the study of dance through

the three inter-related components of performance, composition and appreciation. That is, in order to appreciate and make judgments about dances as works of art (appreciation) the students should experience the connection between dance training and style (performance) and the compositional process and the formal qualities of a dance (composition).

The implication here for teaching and learning in the performance component is that the students should not only experience dance training incorporating technique and style, but in order to learn about being performers, they must perform pieces of choreography and in doing so learn about choreography. This thesis proposes that:

- a strong connection should be made between being choreographed 'on' (as a performer) and learning about the choreographic process; and consequently
- the 'works' choreographed on the students, as performers, by the class teacher, should be based on and expose the processes and formal qualities that underpin the dance as a work of art.
- when students in the composition component make a 'Dance' or a 'Work'[2], it should not only be based on exposure to the composition 'Areas of Study' (Board of Studies NSW, 1999b: 24-25, 34-35), but also be informed by their observation and analysis of the compositional processes/practices employed when being choreographed 'on' as part of the performance component by their teacher.

The implications of a generic dance technique for teaching dance performance and composition

In the appreciation component of the dance syllabuses the students learn to 'appreciate' dances as works of art that are linked to the tradition of theatre dance. The implication here is that the study of performance and composition should also be based on the tradition of theatre dance. In the *Stage 6 Dance Syllabus* (Board of Studies NSW, 1999b:20 and 30) and the *Dance Years 7-10 Syllabus* (Board of Studies NSW, 2003: 15) this is made explicit in the content of the performance component where it states that the dance technique that underpins the syllabus is 'a generic training described as Dance Technique' (Board of Studies NSW, 1999b: 20 and 30). The training here is seen as 'generic' in that it is based on the fundamental physical principles that underpin technique/training in classical ballet and

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[2] In the Stage 6 Dance Syllabus (Board of Studies, 1999b: 22 & 33), the dances presented for assessment are differentiated by the terms 'Dance' and 'Work'. In Core Performance (20% of indicative time), the 'Dance' presented for assessment need not be driven by 'thematic considerations', whereas in Major Study Performance (40% of indicative time) the 'Work' is driven by 'thematic considerations'. 'Thematic considerations' may lead to the use of simple props and costumes, which are integral to the theme. This determination also applies in Core and Major Study Composition.

modern dance (that correspondingly form the basis of training in theatre dance) rather than their particular stylistic characteristics. This training provides what is generally accepted as the best preparation for the range of dance activities within the context of the study of dance as an artform.

The style emanating from this technique (Foster, 1986; Fraleigh, 1987; McFee, 1992; and Smith-Autard, 1996) then moves more towards a personal style (that of the choreographer) that has composition/choreography at the centre (rather than a dance 'style'). Consequently the 'style' that emanates is driven by the needs of the work being devised for performance and not restricted to the characteristics of a specific named dance style (such as jazz dance or musical theatre). Consequently the opportunity exists for a closer link between the exercises used to acquire dance technique and the composition/choreography of the dance or work to be performed. Therefore teachers should be able to sequence dance exercises, combinations and movement patterns, based on compositional principles, so that not only do students acquire dance technique and skills in dance performance, but they also observe and participate in the compositional process in practice.

Devising the dance or work as an outgrowth of classwork provides the teacher with an opportunity to reinforce the inter-relatedness of the course components, by approaching the development of the performance task in relation to the areas of study in core composition. By observing and participating in the teacher's process in applying the areas of study in core composition to achieve the performance outcomes, the students through acquaintance and experiential knowledge[3] will gain an enhanced understanding and appreciation of dance as an artform. The approach to the physical training and preparation of the body for performance (dance technique) then is of paramount importance and if used effectively validates the increase in indicative course time (see Chapter 1:2). This approach to dance performance (technique and interpretation) therefore informs all three components of the course (Board of Studies NSW, 1999b:11). Through the training of the body (dance technique), the student knows, experiences and appreciates the body's movement capabilities, which in turn contributes to the development of a movement vocabulary. The student then is able to draw on this movement vocabulary when generating the physical imagery, which forms the basis for communication of ideas in dance.

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3 See Reid (1989:14) referred to previously in this Chapter.

Through knowledge, understanding and skill in composing and performing, the student is able to analyse, evaluate and appreciate the compositions and performances of others. In this sense all the areas of study, within each of the course components, informs the other. The link between the components is the communication of ideas through dance. The inter-relatedness of composing, performing and appreciating the communication of ideas in dance is what defines dance as an artform.

An analysis of syllabus links to aesthetic/artistic concepts

The 'Table of Objectives and Outcomes' (Board of Studies NSW, 1999b:14-17) presented in the *Stage 6 Dance Syllabus* employs the following language in describing the outcomes expected from the study of dance as an artform:

- 'understanding' - with reference to 'artistic', 'aesthetic', 'cultural', 'appreciates' and 'values' (Board of Studies NSW, 1999b:14);
- 'performance quality' - with reference to 'interpretation', 'style' and 'values' (Board of Studies NSW, 1999b:15);
- 'dance composition' - with reference to 'identifies', selects', 'appropriate', 'personal style' and 'individual expression' (Board of Studies NSW, 1999b:16);
- 'dance appreciation' - with reference to 'concept', 'evaluates', 'analysis', 'synthesise' and 'discriminating judgements' (Board of Studies NSW, 1999b:17).

From this analysis of the language employed in the syllabus' objectives and outcomes it can be seen that the students are involved in making both aesthetic and artistic judgements about their own work, the work of others and works of art in the public domain.

An investigation of the language employed in the content statements and areas of study in performance, composition and appreciation finds similar terms that also reside in artistic and aesthetic education and text directed towards the development of creativity. Examples are provided here from the core composition areas of study in the *Stage 6 Dance Syllabus* (Board of Studies NSW, 1999b). In the 'content statements' there are references made to:

- engaging 'in exploration through problem-solving tasks';
- learning the 'essential aspects of the craft of composition';
- fostering the 'student's individual creativity';
- 'drawing on their own movement vocabulary experiences in composing'; and

- creating and developing 'a personal response that communicates their intent'.

(Board of Studies NSW, 1999:25-26).

Within the core composition areas of study the language includes references to:

- the elements of dance - 'space'; 'time' and 'dynamics';
- terms identified with generating movement (creativity) - 'stimulus', 'intent', 'abstraction', 'exploration/improvisation', 'reflection/evaluation', 'selection' and 'refinement'; and
- terms identified with organisation (organising the movement and organising the dance) - 'forming', 'motif', 'phrase', 'sequencing', 'transition', 'repetition', 'variation and contrast', 'formal structures', 'unity', and 'appraisal and evaluation'.

(Board of Studies NSW, 1999:25-26).

Inspection of the areas of study of the appreciation component of the Stage 6 Dance Syllabus provides further insight into the means by which students will make these artistic/aesthetic judgements. The area of study in the syllabus in which these concepts and skills are embedded in practice is termed the 'skills of analysis' and includes topics and language such as:

- components
  - movement
  - spatial elements
  - dynamic elements
  - aural elements
  - dancers
  - setting and environment

- organising the movement (form/structure)
  - motif
  - phrase
  - motif into phrase

- organising the dance
  - sequencing
  - transition
  - repetition
  - variation and contrast
  - formal structure
  - unity
  - appraisal and evaluation

- interpretation of the work
  - context
  - genre
  - subject matter
  - meaning
  - significance

- evaluation
  - concepts under which evaluation is made
  - general values of society
  - specific values in the context of the work
  - worth and merit
  - effectiveness/appropriateness of the work
  - effectiveness/appropriateness of the performance.

(Board of Studies NSW, 1999:29-30).

The supporting areas of study in the appreciation component include 'writing and criticism':

- reading and writing reviews – newspapers, magazines, journals;
- the role of the critic in dance;
- placing the criticism in context;

and the study of 'prescribed choreographers and works':

- era/period in which they work;
- background/training;
- influences; and
- choreographic style.

(Board of Studies NSW, 1999:29-30).

A further analysis of the Syllabus shows the correlation between the composition areas of study and the content in appreciation (Figure 3.1):

Figure 3.1: The correlation between the Composition and Appreciation Areas of Study in the Stage 6 Dance Syllabus.

COMPOSITION CONTENT/ AREAS OF STUDY[4]	CONTENT IN APPRECIATION
The Elements of Dance • space • time • dynamics	• movement • spatial elements • dynamic elements
Generating Movement • stimulus material • conception — intent or motivating factors • generating movement relevant to a concept/ • intent • abstraction • exploration/improvisation • reflection/evaluation • selection and refinement.	• aural elements • setting and environment • context • genre • subject matter • meaning • general values of society • era/period in which they work • background/training • influences • choreographic style.
Organising the Movement [Internal structure] • motif • phrase • motif into phrase	• motif • phrase • motif into phrase
Organising the Dance [External (form/ structure)] • sequencing • transition • repetition • variation and contrast • formal structures • unity • appraisal and evaluation.	• sequencing • transition • repetition • variation and contrast • formal structure • unity • appraisal and evaluation • worth and merit • effectiveness/appropriateness of the work

[4] The purpose of presenting text in colour will become evident later in the text.

The 'Rationale' for the *Dance Stage 6 Syllabus* incorporates the philosophy of the study of dance as an artform that links the areas of study to artistic and aesthetic education. Therefore in order to make judgements about dance the students must have explicit or at the very least implicit awareness of 'aesthetic qualities' that according to Osborne are 'any properties which are of regular importance in our aesthetic commerce with works of art' (1970:61).

Osborne proposes a classification of aesthetic qualities into four groups:

1. First-order sensory qualities, including emergent Gestalt qualities;
2. Intersensory qualities;
3. Emotional or expressive qualities;
4. Qualities incidental to aesthetic apprehension of artistic wholes ('formal qualities'). (Osborne, 1970:61).

The 'First-order' sensory qualities Osborne proposes are the means by which we 'describe the sensory content of our perceptions in a single sensory mode' (1970:61). Namely:

> What we do not notice we cannot attend to. And where we have no words, training and application are necessary in order to cultivate the inclination to notice and the sensibility to see. Such training, deliberately undertaken, is for almost everyone an essential part of developing a skill to appreciate. (Osborne, 1970:65).

Of particular note to this thesis Osborne further proposes that:

> Artists are on the whole, within their particular sphere or sometimes more generally, more sensitive and more alert than the average person to a wider range of recondite sensory qualities of shape. (Osborne, 1970:65).

Of his second classification of aesthetic qualities, 'Intersensory qualities', Osborne states 'it is by reference to intersensory features to a very large extent that critics describe and demonstrate artistic styles and make stylistic comparisons between the various arts (1970: 67). Within this classification Osborne makes reference to 'forms', 'styles' and 'feeling'.

Osborne's (1970:73) third classification 'Emotional or expressive qualities' covers the expressive and emotional character of art. He states that 'our apprehensions of sensory qualities and still more of emergent configurational qualities are often by way of feeling, which takes on a cognitive character' (1970:86). He states that while 'the expressive character

of works of art is much more highly particularised than the resources of language can describe':

> The precise expressive character is determined primarily by the formal and structural organisation of sensory qualities. For subject and theme can always be common to more than one work of art with different expressive qualities in each ...the formal or abstract qualities of a work of art can stand in relations of congruity – 'concinnity', to use a medieval term – with subject or theme. (Osborne, 1970:88).

The fourth of Osborne's classifications, 'Formal Qualities' (1970:89-92) refers to 'form' and 'content' which he states 'for the purposes of exposition' are described as 'interacting'. Further that:

> It is nowadays commonly accepted that in a successful work of art form and content are so intimately 'fused' that it is impossible for any change to be made in the form without changing the content and it is impossible for the content to remain the same without being changed if it is clothed in any other form than the form in which it is clothed. (Osborne, 1970:90).

An inspection of the *Dance Stage 6 Syllabus* (Board of Studies NSW, 1999b) areas of study for composition and appreciation relative to Osborne's classification of aesthetic qualities then leads us to identify the concepts of shape, content, form and style and the role of feeling and cognition.

Further to the discussion of aesthetic qualities, Beardsley (1969:245) considers that it is possible to identify 'Objective Reasons' that contribute to 'critical arguments' about works of art, which he classifies in three main groups:

- the degree of unity or disunity of the work:

  It is well-organised (or disorganised).
  It is formally perfect (or imperfect).
  It has (or lacks) an inner logic of structure and style.

- the degree of complexity or simplicity of the work:

  It is developed on a large scale.
  It is rich in contrasts (or lacks variety and is repetitious)
  It is subtle and imaginative (or crude).

- the intensity or lack of intensity of human regional qualities in the work:

It is full of vitality (or insipid)
It is forceful and vivid (or weak and pale)
It is beautiful (or ugly)
It is tender, ironic, tragic, graceful, delicate, richly comic.
(Beardsley, 1969:245-246).

Beardsley continues that:

> The classification of Objective Reasons that we have made so far, then, shows that at least a very large variety of them can be subsumed under three General Canons: The Canon of Unity, The Canon of Complexity, The Canon of Intensity. In other words, the objective features of plays, poems, paintings, and musical compositions referred to in the Special Canons can, at least most of them, be conditionally justified as standards because they are, so to speak, unifying, complexifying, or intensifying features of the works in which they occur, either alone or in combination with other features. (Beardsley, 1969:250).

In relation to the *Dance Stage 6 Syllabus* (Board of Studies NSW, 1999b) the links that may be made with the language employed by Beardsley includes: 'unity/disunity'; 'organisation'; 'form'; 'structure'; 'style'; 'contrast'; 'variety'; 'imaginative'; 'beautiful'; 'forceful' (describing dynamics – one of the elements of dance); and in relation to expression 'tender, tragic, graceful' and so on.

Langer (1953:169) suggests a more cautionary approach in stating that there is a potential inherent in dance works of art to misjudge the aesthetic/artistic intent:

> No art suffers more misunderstanding, sentimental judgment, and mystical interpretation than the art of dancing ...It stems from two fundamental sources: the primary illusion, and the basic abstraction whereby the illusion is created and shaped. (Langer, 1953:169).

Langer's concern here is that the expression of the dancer may be perceived as 'real' emotion rather than it being the symbol of that which is being expressed. 'It is imagined feeling that governs the dance' Langer states, 'not real emotional conditions' (1953: 177). She continues that 'the conception of a feeling disposes the dancer's body to symbolise it' (1953:181). Further that:

> Real gesture springs from feeling (physical or psycho-physical); the semblance of gesture, therefore, if it is made by means of actual movement, must be a movement that *seems* to spring from feeling. But the feeling that is implied in such an apparently spontaneous 'gesture' is itself a created dance element... (Langer, 1953:183).

Langer proposes that:

> ...this telescoping of symbols and meanings, word and world, into one metaphysical entity is the very hallmark of what Cassirer has termed 'the mythical consciousness' and that is structurally the same as artistic consciousness. (Langer, 1953:186).

In the context of the *Dance Stage 6 Syllabus* then the links to the terms used by Langer includes: 'abstraction' and 'gesture' (movement generation and performance); 'structure' and 'meaning' (stimulus and intent); and 'symbols' (movement generation).

The discussion above has focused on both artistic and aesthetic concepts and points to the need to have them at the centre of an exemplar-apprentice model in which students will be exposed to the process of art making through the process of learning a work to be performed. Smith-Autard (2000:144) makes a strong case for referencing both artistic and aesthetic and knowledge in choreographic process stating that:

> When the composer is at work there is constant influence exerted from the inter-relationship of his/her:
> 1) imagination and intuition;
> 2) knowledge of movement material;
> 3) knowledge of methods of construction; and
> 4) acquaintance knowledge of form, style and meaning in the aesthetic realm which has been gained through experience of seeing other people's dances and art works in forms other than dance.
>
> (Smith-Autard, 2000:144).

'The Dance Outcome' or product of such an inter-relationship Smith-Autard (2000) states is the result of a 'process'[5] that begins with the:

- 'Stimulus: auditory, visual, tactile, kinesthetic' (Smith-Autard, 2000:144);
- 'Accompaniment' (Smith-Autard, 2000:144);
- 'Decision on type of dance: pure, study, comic, abstract, dramatic, dance-drama' (Smith-Autard, 2000:144);
- 'Decision on mode of presentation: representational-symbolic' (Smith-Autard, 2000:144);
- 'Improvisation: Initial and then within framework of already formed motifs for exploration of possible developments and variations, and for further new motifs' (Smith-Autard, 2000:144); and
- 'Evaluation of improvisation: based upon criteria which judge material to be valid in originality and yet suitable for expression of idea having resemblance to basic movement language'.

(Smith-Autard, 2000:144).

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[5] The purpose of emboldening words and presenting them in colour will become evident later in the text.

This process contributes to a 'Creative movement response to the stimulus and the imagined dance outcome' (Smith-Autard, 2000:144). The following stages in the process:

- 'Constructing the space design' (Smith-Autard, 2000:144);
- 'Constructing the time design' (Smith-Autard, 2000:144);
- 'Developing and varying the motifs to create repetition' (Smith-Autard, 2000:144);
- 'Selection and refinement of material from improvisation to make motif/s': (Smith-Autard, 2000:144),

leads to 'The developing awareness of form: elements of repetition, variation and contrast, climax, proportion, balance, transition, logical development and unity' (Smith-Autard, 2000:144).

In seeking to establish a correlation between the compositional process presented by Smith-Autard (above) and that used in the *Dance Stage 6 Syllabus* (Board of Studies NSW, 1999b) the same method of identifying matching concepts was employed. The areas emboldened in blue show links with the views of Osborne, Beardsley and Langer and the *Dance Stage 6 Syllabus*. The areas emboldened in red show additionally the correlation between the composition and appreciation areas of study in the *Dance Stage 6 Syllabus* and the process of dance composition presented by Smith-Autard (2000:144).

Engagement with Smith-Autard's process of dance composition contributes to the students' aesthetic education in that the student has experience of the aesthetic qualities that are employed to describe dances as works of art. Additionally the students also engage with the four kinds of knowledge identified by Reid (1989) as being embodied in dance education. Therefore not only does the knowledge implicit in the syllabus areas of study contribute to the students' aesthetic/artistic education but also practical engagement in the compositional process.

It is apposite at this point in the thesis to utilise this background information in presenting a case for the teacher as exemplar and pupils as apprentices model. This central proposal for new pedagogy is built on the premise that a qualitative transfer of knowledge, skills and understanding can take place between the teacher and taught. Empirical testing of this premise and evaluation of the results is the topic of Chapter 5. To foreground this investigation it was necessary to examine what constitutes an exemplar dance as a work of art – the content delivered by the teacher as artist – and the kinds of knowledge, skills and understanding that could be developed in students as apprentices.

The exemplar-apprentice model

Reid (1989) as stated previously in this Chapter establishes four different kinds of knowledge and these can be seen to be embodied in dance education: experiential or practical knowledge (know how); knowledge 'that' or propositional knowledge; acquaintance knowledge (knowing directly through acquaintance); and intuitive knowledge – knowing through feeling. In respect to this position Reid states that:

> The understanding of works of art in any depth is partly conditioned by knowledge of different kinds ... such things as general knowledge of historical background ...there is the knowledge of techniques in one way particularly important for working artists themselves as 'knowing that' and 'knowing how', but also important for discriminating appreciation.
>
> (Reid, 1989:17-18).

This thesis adopts the view presented by Reid above that in the arts it is important to develop all four kinds of knowledge. However, in the context of the exemplar-apprentice model employed for the purposes of advancing students' knowledge, understanding and skill in dance composition through dance performance, 'experiential intuition' is of special interest. Through feeling responses to a 'well- made' work students are probably intuitively coming to know more than they can say. Osborne (1970) implies this in stating that:

> It is the experience of many people who have habitual commerce with the fine arts or who otherwise attend to the sensory qualities of things beyond the ordinary needs of daily living that perceptual qualities which transcend the ingenuity of descriptive linguistic devices obtrude into awareness first as feeling tone: only as they become more familiar, or clearer to cognition, the feeling fades and the quality which was first intimated through feeling is later apprehended without affective tone in a more penetrating and lucid perceptual act. Feeling seems, as has been said, to grope ahead of perception and to put out cognitive tentacles in advance of clear apprehension. Later, competent appreciation apprehends perceptually without the misting haze of feeling ... (Osborne, 1970:64).

In the empirical research undertaken for this study, Osborne's views may be seen to echo the shifts from feeling or intuition to knowing how to and knowing about the processes involved. This is of central concern in the exemplar-artist model - the qualitative transfer indicated above. In the exemplar-apprentice model:

- the teacher 'choreographs' a 'work' for the students to perform within the frame of dance as art (explicit to the aims, objectives, outcomes and areas of study in the dance syllabuses described above) while employing a process of composition of dances such as presented by Smith-Autard (2000:144);
- the teacher when simultaneously creating and deconstructing a 'work' (exposition, analysis, discussion) makes available to students through theory and their own practices the kinds of knowledge ('propositional', 'intuition', 'experiental' and 'acquaintance') implicit in dance education; and
- the students as 'apprentices' (participant/observers) to the teacher are exposed simultaneously to the 'process' (choreographing the 'work') and 'product' (the 'work') in the roles of 'performer', 'audience', 'critic' and recipient of knowledge.

In the above practice then, the teacher whose 'well-made' work exhibits 'sensory', 'inter-sensory', 'expressive' and 'formal' qualities (Osborne, 1970:61) and 'unity', 'complexity' and 'intensity' (Beardsley, 1969:245-246) established through deconstruction of the dance, will purposely identify ways of developing the students' propositional and experiential knowledge through learning about the teacher's own decisions in making the piece and how to compose and perform such material. However, it is most unlikely that every feature of the experience will be analysed and described so the development of intuitive and acquaintance knowledge will also play an important role. This 'rubbing-off' effect may be discernible through close analysis of the students' own compositions and through their writings although they will not be using these aesthetic theory labels as such.

Hence, students as apprentices to the teacher as exemplar are exposed to and receive knowledge concerning the process (choreographing the work) and the product (the work) in the roles of learner, performer, audience and critic. In these roles the students, initially as performers and later as pupils, develop knowledge, understanding and skills: intuitively through their initial sensory experiences of the 'Work'; through acquaintance with the teacher's process/practices; experientially by making their own dances; and finally through reflection, analysis and evaluation that leads to the appreciation of dances as works of art in the public domain. This process may be described in terms of Reid's (1989) four kinds of knowledge employed in art education: intuition informs acquaintance knowledge; which through practice becomes experiential knowledge; which later through testing in a range of contexts evolves into propositional knowledge.

Further support for a teaching methodology such as the exemplar-apprentice model in the context of secondary education in New South Wales resides in the responsibility of the teacher to ensure that: the syllabus' aims and objectives are delivered through the prescribed areas of study; and that the learning outcomes are attained relative to the range of abilities of the students in the class. Meeting this responsibility implies cognisance on the part of the teacher of that which constitutes knowledge and best practice in relation to dance performance and composition as art in education.

In relation to this responsibility an analysis of the comments recorded by *HSC Dance* markers 1995-1999 (PI Table 3:235) shows the most frequently re-occurring problem areas in students' dance compositions as: the inappropriateness of the thematic content and the related level of personalisation; the level of abstraction shown in the content; the making of motifs; and the forming of them into a structure. Responses from students at the target school (PI Table 5:237) offered in response to a questionnaire targeting problem areas in dance composition knowledge and practice, identified: abstraction; forming; space; structure; uncertainty about the role of intuition; and what is considered 'right' when composing dances; as being most difficult areas to grasp. This thesis proposes that such problem areas would be redressed by an exemplar-apprentice methodology that demonstrates the process of choreographing dances while simultaneously deconstructing and analysing them in terms of being well-made works.

A well-made work

Fundamental to the exemplar-apprentice methodology is that the works choreographed by the teacher (exemplar) and experienced by the students (apprentices) are indeed well made works. As stated previously, this thesis proposes that an appropriate framework to describe, analyse and evaluate a well-made work of art (Dance) within the context of the study of dance as an artform resides in the core composition and appreciation areas of study of the New South Wales' Dance syllabuses.

The Figure below (Figure 3.2) contains the template of this framework. The key terminology extracted from the composition process and the composition-appreciation areas of study (which as shown above is supported by the writings of Osborne, Beardsley, Langer, Smith-Autard and others) is presented on the left side of the Figure, while on the right hand side space is provided for a description, analysis and evaluation of their functioning in the work being examined (after the style of Beardsley's 'Canons':49-50 - above). The consequent

outcome of this detailed inspection is an analysis of the work in terms of it being considered well made.

Figure 3.2: The Framework to describe, analyse and evaluate a well-made Work of Art (Dance).

Framework to describe, analyse and evaluate a well-made dance 'Work'	
Title of the 'Work':	
Context:	
Style of the dance:	
Stimulus:	
Intent:	
Space:	
Time:	
Dynamics:	
Generating the movement: abstraction	
Internal structure: motif and phrase (motif into phrase)	
External structure: content/form	
External structure: Unity	
Style of the choreographer:	
Overall appraisal/ evaluation	

The concept of dance as art underpinning dance education and the introduction of the accepted implementation model of choice, the 'midway model' (Smith-Autard, 1994a) was introduced at the beginning of this chapter. It is proposed here to examine the midway model in greater detail in relation to the dance performance context of the exemplar-apprentice model and the school at the centre of the empirical research investigation (designated as a High School for the Performing Arts - see also Chapter 1:2-3). Such contexts would normally indicate a philosophical alignment Smith-Autard's 'professional model' (this Chapter 3:36-38) which came into disfavour in the UK as being product orientated to the exclusion of process and too teacher centric. This discussion will contribute to a rationale for the exemplar-apprentice model in terms of the midway model and consequently in terms of dance as art.

The 'midway model' and the dance performance context of the exemplar-apprentice model

Although discussed earlier in this chapter it is apposite here to reiterate that the 'midway model', originally proposed by Smith (1976) was so termed in that it was 'midway' between two precursor 'models', the 'educational' model and the 'professional' model. The earlier discussion also outlined how both prior models fell into disfavour with educationalist prior to the last decade: in that

- the 'educational' model focused on process almost to the exclusion of product and consequently failed to meet the emerging needs for accountability and substantiated assessment and reporting criteria.

- The 'professional' model on the other hand was seen as being too focused on 'product', that is on producing professional dancers to the exclusion of 'process', and consequently equally non supportable in broad educational terms.

The differing emphases of both the educational and professional models are shown in the Figure below (Smith-Autard, 2002:6):

Figure 3.3: The different emphases between the 'Educational' and 'Professional' Models of dance education in the UK.

EDUCATIONAL MODEL	PROFESSIONAL MODEL
Emphasis on the process	Emphasis on the product
Emphasis on development of creativity, imagination and individuality	Emphasis on knowledge of theatre dance as the model towards which to aspire
Emphasis on feelings - subjectivity of experience	Emphasis on objective ends- e.g. trained bodies for performance of dances
Emphasis on a set of principles as a source of content	Emphasis on stylistically defined dance techniques as content
Emphasis on a problem-solving approach to teaching - teacher as as guide, pupil as agent in own learning.	Emphasis on directed teaching - teacher as expert -pupil as apprentice.

The strengths of the midway model in educational terms lies in its combining both the left and right sides of the above (Figure 3.3) and in its re-writing of the concepts in the context of delivering the dance as art model (proposed by Redfern, 1972), that is through the interrelated components of performance, composition and appreciation. The midway model gives:

- equal emphasis to 'the three processes of creating, performing, and appreciating' (Smith-Autard, 2002:195); and

- placing 'emphasis on dance leading to – artistic, aesthetic and cultural' (Smith-Autard, 2002:195) education.

The philosophy, contents and methodology presented in the midway model Smith-Autard states (2002:4-34), have developed over a period thirty-eight years. Its equal emphasis on process and product results in an 'equal emphasis on creativity, imagination, individuality and the acquisition of knowledge of theatre dance' (Smith-Autard, 2002:11). The underlying philosophy is demonstrated in terms of the inextricable linking of feelings/intuition and knowledge: 'an interchange of thought and feeling occurs when the pupil interacts with the art

work in the making' (Smith-Autard, 2002:13), consequently advancing the 'cognitive aspects of the creative process'.

The Figure below (3.4) illustrates how the midway model combines the essential components of the educational and professional models, together with the additional features described above, to form the 'art of dance in education model':

Figure 3.4: The essential components of the 'Educational', 'Midway' and 'Professional' Models compared.

EDUCATIONAL	MIDWAY	PROFESSIONAL
Process	Process + Product	Product
Creativity Imagination Individuality	Creativity Imagination + Individuality	Knowledge of public artistic conventions	Knowledge of theatre dance repertoire
Feelings Subjectivity	Feelings + Skill Subjectivity + Objectivity	Skill acquired Objectivity
Principles	Principles + Techniques	Techniques
Open methods	Open + Closed	Closed methods
	THREE STRANDS	
Creating	Composition Performance Appreciation of DANCES leading to ARTISTIC EDUCATION AESTHETIC EDUCATION CULTURAL EDUCATION	Performing

(Smith-Autard, 2002:27).

In that:

- the 'art of dance in education' model is recognised as the central organising principle of dance education in the 1990s' (Smith-Autard, 1994b: 269); and that

- the study of dance as an artform is the aim of the *Dance Stage 6 Syllabus* (Board of Studies NSW, 1999b);

it is pertinent to this research proposal to consider the art of dance in education model in relation to course electives choices and teaching practices at the school at the centre of the empirical research.

As introduced in Chapter 1 (2-3) and described further in Chapter 2:36-38):

The similarities between the expectations of the performance focus of the school and the professional model is shown through the emphasis both place on:

- the product (the dances and works created for performance in class, examination, or the co-curricular dance companies and ensembles);

- a high level of knowledge and skill in theatre dance (the expectation that curriculum outcomes will also meet prevocational standards for students who elect this career path and who will be selected for professional employment through audition);

- the objective end, that is, trained bodies for the performance of dances (shown in the allocation of indicative time to dance technique and performance quality);

- theatre dance orientated dance technique as an area of study (the generic 'Dance Technique' mandated in the syllabus, based on the fundamentals of Modern Dance and Classical Ballet, places the teacher at the centre of the technique/style/choreography connection - see also Foster Chapter 3:45-47); and

- 'directed teaching' (Smith-Autard, 2002:6) - the teacher as the expert[6] - the pupil as the apprentice.

The exemplar-apprentice model however, through its proposed new content and methodologies, employs the philosophy, process and practices developed in the art of dance in education model (Smith-Autard, 2002), but with the dance performance outcomes and the teacher centred approach (in dance performance) of the professional model. This is shown in that:

- its practices embody the outcomes of the performance areas of study of the relevant syllabuses;
- it can be employed to meet the dance performance expectations of the students at the target school;
- it demonstrates in the practice of performance, the interrelationship of performance, composition and appreciation; and
- it demonstrates practically the philosophies implicit in the dance as art in education model.

In order to assure that the students meet the outcomes of both the performance and composition components of the syllabuses through the exemplar-apprentice model the teacher will choreograph well-made works explicitly following the process and concepts embedded in the composition areas of study. In so doing the exemplar/teacher:

- exposes and deconstruct their choreographic process during the making of the work - in effect developing all the types of knowledge outlined above but particularly acquaintance knowledge in the:
  - application of the elements of dance,
  - generating of movement,
  - organisation of movement,
  - organisation of the dance,
  - overall analysis and evaluation of the work,

- choreographs in response to a specific context, stimulus, intent and accompaniment;
  - engaging the students directly in the process through directed observation, analysis and evaluation;

---

[6] The dance staff at the school at the centre of the investigation are selected by 'merit' that is by application and interview rather than by 'lateral transfer' as is the case in non-specialist schools.

- encouraging the students' reflection, analysis and evaluation of the teacher's process/practices in relation to the areas of study, the work being choreographed and their understanding and performance of the work.

Through the journal questions and formative assignments and summative assessment tasks employed throughout the process the teacher:

- directs the students' observation, reflection, analysis and evaluation of the finished work and their performance of it (from videotape);
- assists the students to identify what they have learned about the compositional process by being 'choreographed on' and how that may be employed in their own compositions.

Figure 3.5 below (after the form of Figure 3.4:67, Smith-Autard, 2002:27 above) enables a comparison to be drawn between the educationally sustainable features of the professional model, the art of dance in education model and the exemplar-apprentice model:

The Professional Model	The Art of Dance in Education Model	The Exemplar-Apprentice Model
Product	Process + Product	Process + Product
Knowledge of theatre dance repertoire	Creativity Imagination + Individuality Knowledge of public artistic conventions	Creativity Intuition + Individuality Knowledge of artistic/aesthetic conventions
Skill acquired Objectively	Feelings + Subjectivity + Skill Objectivity	Feelings + Subjectivity + Skill Objectivity
Techniques	Principles + Techniques	Principles + Techniques
Closed Methods	Open + Closed	Open + Closed
Performing	THREE STRANDS Composition Performing Appreciation of DANCES Leading to ARTISTIC EDUCATION AESTHETIC EDUCATION CULTURAL EDUCATION	THREE STRANDS Composition/Performance Appreciation Leading to ARTISTIC EDUCATION AESTHETIC EDUCATION CULTURAL EDUCATION

In order to further evaluate the exemplar-apprentice model in terms of the accepted model of practice in education, the art of dance in education model, each of the features above will be discussed relative to the desired educational outcomes.

Equal emphasis on process and product

The basic principle of the exemplar-apprentice model is that the teacher when choreographing the works ('products') to be performed by the students: will follow the process of composing dances according to the *Dance Stage 6 Syllabus* (Board of Studies NSW, 1999b); and simultaneously deconstruct and expose the process so that the students (the apprentices) are able to observe, reflect, analyse and evaluate the teacher (the exemplar's) process and product. In so doing the students will be able to inform their own process when composing dances. It is through these practices that understanding the choreography is as inextricable to the performance of it as is the process of making of the work from the work itself.

Further, through engaging the students as apprentices, the traditional 'teacher-centric' practices of the professional model are made 'pupil-friendly with the students' observing and participating in and sharing the teacher's problem-solving practices during the making and subsequent performance 'coaching' of the 'work'. It is through observing/reflecting/ analysing/evaluating and describing the teacher's process and the product, that the students are engaged in a range of learning instruments/styles.

Equal emphasis on creativity, imagination, individuality and acquisition of knowledge of theatre dance

It is implicit in the aim, stated explicitly in the outcomes and embedded in the areas of study of the dance syllabuses taught in New South Wales' secondary schools that students will perform, compose and appreciate dances as works of art. That is through exposure to the three components the students will have the opportunity to explore and express their individuality through imagination and creativity as well as exposure to theatre dance. While the proponents of the educational model saw any connection with theatre dance as being counter to the development of individual expression, as Smith-Autard (2000:8) states 'recent writings of eminent philosophers such as Best (1985 and 1992) demonstrate just how misconceived were these notions'. In refuting the view that 'creativity and imagination are inborn facilities which need not be educated' Smith-Autard cites Best who states that:

> To be creative requires a grasp of the criteria of validity and value in the activity in question. Originality is given its sense only against a background of the traditional ... imagination is imagination only in so far as it operates within limits.
>
> (Best cited in Smith-Autard, 2000:9).

As stated previously in this chapter (3:37) it was the shift towards external assessment and teacher accountability that provided the impetus for a move away from the educational model in secondary schools. However as Smith-Autard states (2000:9) such a move had an imperative beyond simply a change in educational philosophy. In further refuting the tenets of the educational model Smith-Autard states that:

> creating in dance is not going to advance beyond cathartic release of personal feelings through unstructured and self-expressive movement responses unless teachers understand how creativity and imagination can be educated. ... As in other arts, there is need for constant reference to and interaction with the art of dance as it exists in the public world.
>
> (Smith-Autard, 2000:9).

In linking this proposition to the philosophy she expounds in the mid-way model Smith-Autard proposes that a balanced view of dance education '...demands knowledge of theatre dance as a prerequisite for creativity, imagination and individuality of expression' (2000:11). She again cites Best (in Smith-Autard, 2000) in support who states that it is:

> A necessary condition for being creative is to have mastered at least to some extent the discipline, techniques and criteria of a subject or activity.
>
> (Best, in Smith-Autard, 2000:11).

In returning to the exemplar-apprentice model then the process/practices of the teacher as exemplar show how creativity, imagination and individuality are employed in the creation of well-made theatre dance works. Exposure to this process reinforces with the apprentices that there is a concept of personal style (creativity, imagination and individuality) even within the range of theatre dance styles and that in order to choreograph well-made works equal emphasis should be placed on creativity, imagination, individuality and acquisition of knowledge of theatre dance.

While the 'product' outcomes of the exemplar-apprentice model in Years 7-10 will be seen in a named theatre dance style (syllabus requirement), in the *Dance Stage 6 Syllabus* as described previously (Chapter 3:51) the 'style' of the 'Work' is the teacher's personal style underpinned by a generic dance technique. Consequently implicit in the proposed

methodology is the students' exposure to the teacher's creativity, imagination and individuality leading to their own engagement with creativity, imagination and individuality in observing, interpreting, reflecting, analysing, evaluating and recording the teacher's choreography as well as in their own performance of the 'work'. Through these dual experiences the students acquire knowledge of theatre dance.

Equal emphasis on feelings and objectivity

As stated by Smith-Autard (2002:18) this aspect refers to the 'interplay between feelings and knowing'. Through the exemplar-apprentice methodology the students are exposed to a similar interplay. That is, they observe the interaction between the stimulus, the accompaniment, the intent and the generation of movement as the teacher creates abstract symbols (representing human emotions) through a process that engages intuition, acquaintance and experiential knowledge. The students' as performers respond to the teacher's work initially through feeling/intuition as participants/observers, and later cognitively as they access acquaintance/ experiential knowledge and further as they understand as performers/audience the connection between the 'real', the 'made', the 'performed' and the 'received' symbol.

Equal emphasis on principles and techniques

Smith-Autard (2002:23) states that the art of dance in education model places 'equal emphasis on developing knowledge and understanding of dances and styles along with the principles of movement'. As stated previously, in meeting the performance outcomes of the dance syllabuses through the exemplar-apprentice model, the students have exposure to the techniques and language related to theatre dance. It is through:

- observing, reflecting, analysing, evaluating and describing the teacher's choreographic process and practices as the work is created;

- their performance of the work; and

- drawing on intuition, acquaintance and experiential knowledge, as well as knowledge of the composition areas of study acquired when making their own dances;

that the students have equal access to both the techniques and the movement vocabulary of theatre dance as well as principles of movement.

The *Dance Stage 6 Syllabus* (Board of Studies NSW, 1999b) and the *Dance Year 7-10 Syllabus* (Board of Studies NSW, 2003) place the elements of dance in a central position philosophically and in terms of content. In the performance component students perform choreography. Consequently the performance areas of study include engagement with the elements of dance (space, time and dynamics) as they are employed to realise the choreographer's intent. In composition the elements of dance are explored similarly as 'tools' employed by the student composer in generating and organising movement in response to their concept/intent. In this context the elements of dance correlate with the movement principles included in Smith-Autard's midway model (1994a:18).

Equal emphasis on open and closed methods

Inherent in the exemplar-apprentice model is a range of methodologies that access different learning styles. As described previously the students are involved in the model as performers, choreographic apprentices, audience, analysts, critics and recorders. The range of teaching/learning instruments that may be involved in creating these different roles for the students provides considerable scope for the teacher.

Equal emphasis on the three strands: creating, performing and appreciating leading to the 'appreciation' of dance an artform.

It is a central tenet of the art of dance in education midway model that equal emphasis is placed on the three component strands leading to the 'appreciation' of dances as works of art and in the broader context of dance as an artform. In support of this position Smith-Autard states (2002:28) that the 'expression, form and style, together with admiration of the cleverness, precision and originality' with which a dance work of art has been made may contribute to a 'sense of enjoyment, sometimes even elation.' She states further that this 'enjoyable appreciation' (Smith-Autard, 2002:28):

> resides in the object itself and in the depth of feelings and understanding the perceiver brings to the experience of it. Hence 'appreciation' is the term to use when the perceiver comes to value an art work for the artistic, aesthetic and/or cultural qualities and meaning it has for him or her.
> (Smith-Autard, 2002:28).

While it is inherent in the description of this empirical research project (testing the exemplar-apprentice model for students' knowledge, understanding and skills in dance composition through the teaching of performance) that the model being tested focuses on performance and composition, it is proposed that through the new content and methodologies that these processes of 'creating' and 'performing' will result in the outcome of 'appreciation'.

In the initial stage of the implementation of the model it would appear that it is the teacher-exemplar who is 'creating', however the students in being exposed and involved in the teacher's process as participants (as performers and partners) will also develop an ownership of the work being created. In addition when performing the work the students have insights that are normally solely the province of the choreographer.

Further, in observing, reflecting, analysing, evaluating and recording/describing the teacher's process and their performances, the students are engaged in the practice of 'appreciating'. In that the work made by the teacher is well-made and in that it has followed the process and concepts identified with dance works of art, the students when analysing the choreography and their performance of it, have in fact an 'appreciation' of dances as works of art.

Artistic education

The students are actively engaged in artistic learning as 'apprenticed' participants in the teacher's process in engaging with the composition areas of study in the dance syllabuses and also through observation, reflection, analysis, evaluation and recording in dance journals of the concepts related to composition such as:

- the interaction of stimulus/accompaniment/intent;
- accompaniment/intent/form/content;
- generating movements – accompaniment/intent/abstraction/form;
- organising the dance – accompaniment/intent/form/content/unity; and
- description/analysis/evaluation/worth-merit.

As performers with a particular ownership of the work being performed, the students are able to discuss and record their experience of its creation as well as their final performance of the completed work, in terms linked to the syllabus' performance areas of study (Board of Studies NSW, 1999b) namely:

- dance technique applied to dance performance;
- the elements of dance as they relate to performance – space, time and dynamics;
- performance quality - control/variation of dynamics/energy, quality of line and projection;
- interpretation - application of technique to dance performance;
- performance quality in relation to dance performance;
- relevant music principles - the link between the accompaniment and the physical realisation (interpretation) of the work;
- the general characteristics of dance performance - relevant sociocultural context;
- the language of dance - names of specific terms related to performance, style and movement patterns, where applicable - relevant stage terminology;
- anatomical structure in relation to execution;
- performing complex sequences relative to - anatomical structure, strength, endurance, and coordination;
- consistency in kinaesthetic awareness;
- developing consistency of interpretation;
- developing strength, endurance and coordination related to the 'Work'.

(Board of Studies NSW, 1999:34-36)

Aesthetic education

Smith-Autard writing of aesthetic education in dance states that it is both through 'appreciation' and 'performance' of dances as works of art that students may be engaged in aesthetic education. She states that it is through the appreciation of the 'various dynamic, temporal and spatial "textures"' (Smith-Autard, 2002:33) of works that students 'should become aware of the expressive power of movements and their juxtaposition' (Smith-Autard, 2002:33). While it is though performance:

> Movements kinaesthetically felt can become increasingly differentiated in tone and texture if the students become sensitive to the elements and combinations of elements which yield insights into human feeling.
>
> (Smith-Autard, 2002:33).

Further that if appreciation and performance is followed by reflection, deconstruction and analysis 'that thinking about symbolic meaning in movement and learning about its components and significance should occur alongside feeling it' (Smith-Autard, 2002:33).

The central methodology of the exemplar-apprentice model, it is proposed, inherently contains the concepts described by Smith-Autard (2002:33) and others as contributing to the students' aesthetic education. As discussed previously, the syllabus' composition and appreciation areas of study, on which the teacher's choreographic process and practices are based, contains concepts and language identified with aesthetic qualities that are also said by Osborne and Beardsley to reside in works of art. Consequently the students' engagement with the teacher's process and practices will contribute to the students' aesthetic education.

In addition, the student in the exemplar-apprentice model, informed by their particular knowledge of the choreography, is even more attuned to 'dynamic, temporal and spatial "textures"' (Smith-Autard, 2002:33) through performing and being an informed audience member and critic. Further, the students' enhanced understanding of abstraction and symbolic meaning gained through the apprenticeship is reinforced kinaesthetically through performance. That is the student initially experiences the work through intuition (feeling knowledge) as it is being made, through feeling as it is being performed and through remembered and detached feeling through reflection, analysis and criticism. Consequently it can be said that the exemplar-apprentice model contributes to the students' aesthetic education.

Cultural education

In describing the contribution of the art of dance in education model to cultural education in dance Smith-Autard states that:

> Art is an important aspect of culture, and should therefore be valued not only for its aesthetic and artistic character but as a teacher of and about culture...The form, style, and expression of a theatre dance work reflect western traditions and ideologies and can therefore be analysed as a semiotic picture of Western Culture. (Smith-Autard, 2002:36).

The content base underpinning the exemplar-apprentice model resides in the *Dance* syllabuses in New South Wales. The performance component of the *Dance Years 7-10 Syllabus* (Board of Studies NSW, 2003) while employing a generic dance technique provides for extensions into theatre dance styles. This direction provides students with the opportunity to appreciate the socio-cultural context of the styles of dance being performed. The *Dance Stage 6 Syllabus* (Board of Studies NSW, 1999b) while also based on the generic dance technique does not provide the same extension into theatre dance styles, which are instead replaced by the choreographer's style and performer's style. This direction provides the

students with the experience of theatre dance styles as well as introducing the concept of a personal style such as would be encouraged when the students create their own dances. In addition there is a statement in the performance areas of study that places 'relevant socio-cultural context' under the 'general characteristics of dance performance' (Board of Studies NSW, 1999b:36).

Through the exemplar-apprentice model then cultural education is enhanced through:

- an awareness of the cultural implications of the context of the study of dance as an artform as distinct from its other contexts;
- an awareness and appreciation of the socio-cultural conditions that gave rise to different theatre dance styles;
- an awareness and appreciation of the relationship between performance qualities and socio-cultural context; and
- an awareness that the stimulus/intent, subject matter/content and form which underpins communication in and through dance is a reflection of socio-cultural factors.

Summary

In establishing that there is a high level of correlation between the features of the proposed exemplar-apprentice model and the art of dance in education - the midway model - it can be stated that the strengths and rationale of the model adopted as the model of practice in the art of dance in education also reside in the exemplar-apprentice model. This study argues that despite the dance performance focus of the target school, the implementation of the proposed model will enable the students to achieve similar outcomes to those that would be expected from a more equal distribution of indicative time. Further, the exemplar-apprentice model it is proposed will provide assistance to teachers in New South Wales in terms of a model of practice that integrates the composition and appreciation areas of study into the performance component.

Finally further support for an exemplar-apprentice methodology such as is described here is provided by Pring (cited in Smith-Autard, 1976) who states that:

> Learning...should be seen much more as a kind of apprenticeship than it normally is – learning how to do something alongside the successful practitioner, by imitating, by subjecting oneself to correction and to direction. (Pring cited in Smith-Autard 1976:27).

The theoretical perspectives presented in this chapter then provide a philosophical underpinning that leads to the detailed analysis of research questions, the application of research methodologies and design of the research interventions (Chapter 4) that are subsequently tested and evaluated (Chapter 5).

Chapter 4: Research Methodology

Introduction

At the outset, this Chapter rehearses in more detail the central concern of the Thesis – to propose and explore through empirical research the Exemplar-Apprentice model, a new model for dance education. It then moves on to identify and justify the research instruments and methods selected to test the model in the high school at the centre of the investigation.

The *Dance Years 7 – 10 Syllabus* (Board of Studies NSW, 2003) and the *Stage 6 Syllabus 'Dance'* (Board of Studies NSW, 1999) both employ a structure based on the midway model, that is 'midway' between the educational model based largely on Laban's principles of the 1940's and the professional model, so termed because it identifies the vocational training path for dance and related industries (Smith-Autard, 1994a). Central to the study of dance as an artform through the midway model[1] is the three interrelated components performance, composition and appreciation. It is the knowledge, understanding and skills acquired through engagement with performing and composing dances that enables students to make judgements about their own dances, the dances of others and dances as works of art. It is a consequence of learning 'through' and 'about' the interaction of these components that students are engaged in artistic, aesthetic and cultural education (Smith-Autard, 1994a and 2002).

Where the dance syllabuses in NSW differ in degree from the art of dance model proposed in the UK is in the weighting of indicative course time allocated to the performance component. As identified in Chapter 1, rather than an equal distribution of time to each component, the *Dance Syllabus Years 7 – 10* (1988-2003) recommended that 50% of indicative time be allocated to performance with composition and appreciation being allocated 25% each. Similarly the *Stage 6 Dance Syllabus Preliminary Course* (Year 11) recommends a maximum allocation of 50% (minimum 40%) of indicative course time to performance, which may increase to a maximum of 60% (minimum 20%) in Year 12 (*Higher School Certificate Course*) depending on the election of the major study. Such a shift in the allocation of indicative time for the study of performance would suggest a closer link to the professional model (Smith-Autard, 1994a).

However despite the emphasis on performance as is shown in the allocation of indicative time, the basic tenet of the study of dance as an artform, the interdependency of the

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[1] As proposed by Redfern (1972), Smith (1976), Calouste Gulbenkian Report (1980), Adshead (1981) in the United Kingdom.

components, remains the same. The implication being therefore that the study of performance should also inform the other components.

A recent article by Stevens (2000: 87 - 91), *Choreographic Pedagogy in Higher Education: learning from practitioners*, points to the potential of a professional exemplar-apprentice model of choreographic practice in tertiary education. The reason that such a model remains largely unexplored she suggests is indicative of the general lack of scholarly analysis (2000:87) of models of choreographic pedagogy. She identifies two main problems linked to choreographic pedagogy: 'what constitutes good practice in the teaching of choreography' (Stevens, 2000:88); and a lack of consensus as 'to who is best equipped to teach choreography at undergraduate level' (Stevens, 2000:88). Further she states:

> A paucity of literature on the subject further underlines this fact, with one or two notable exceptions, such as Doris Humphrey's 'The Art of Making Dances', published in 1959, and Jacqueline Smith-Autard's 'Dance Composition', first published in 1976. (Stevens, 2000:88).

Risner (2000:155 – 172) supports Steven's view. He states that 'although seemingly primary to the act of choreography, the dancers' experiences of the choreographic process have not been explored fully' (2000:155):

> As dance educators and choreographers continue their creative and scholarly work into the twenty-first century, dancers' experience of the choreographic rehearsal process remains an area for further important research and theorising. (Risner, 2000:168).

The views of Stevens and Risner support the central premise of this thesis that there is a clear case for investigating strengthening of the role of the performer as learner from the choreographer in the process of making a dance. Further that there is potential for employing a learning from the choreographer model in an integrated approach to the study of ready-made works. In this latter context Stevens cites Vaughan who wrote that for the British choreographer, Sir Frederick Ashton a "private lesson" in dance composition was watching the performance of choreography by Petipa (Vaughan in Stevens, 2000: 87). This practice Stevens describes as 'studying the works of acknowledged masters through live performances' (2000:87). While Stevens states that there is fundamentally nothing new in this approach (2000:88), what is however 'relatively new' is the 'issue of how different choreographic influences and practices can be disseminated in the teaching of choreography' (Stevens, 2000:88). Neither of the approaches referred to: "the private lesson with Petipa",

nor "sitting at the feet of the masters" (learning from professional choreographers), Stevens states has yet been 'developed into a pedagogic system' (2000:89).

Stevens finds that it is also the view of professional choreographers that 'students will learn by being choreographed on…' (2000:89), an approach she states that 'places personal practice at the heart of its pedagogy' with the assumption that 'the development of choreographic skills will flow from working alongside a professional' (2000:89). The problems however with placing the teacher's choreographic skills at the centre of such a pedagogical process is that its 'success' is likely to be conditional upon the teacher having 'acquired the skill and understanding of a master such as Petipa' and further being able to develop the students' capacity 'to reflect on the choreographic practice that is being taught' (Stevens, 2000:89).

In the majority of secondary school contexts the choreography of the class teacher is most likely to present the only opportunity that most students will have to work with a 'professional dance artist'[2]. Extrapolated from Steven's writing then, is the view that students' knowledge, understanding and skill in dance performance and composition should be advanced by an exposé of the teacher (acting as an 'artist's') choreographic practices. As stated above, the potential problem is in the 'worth' of the teacher's choreographic practice and consequently the 'value' to the students of reflecting on that practice. While not all teachers will be master choreographers, if they are responsible for the delivery of dance courses such as in New South Wales, they should at least be competent (either personally or in conjunction with their students) in choreographing dances for performance. Further, there is support for the teacher in developing pedagogical practices in teaching dance composition through the analysis of repertoire because teaching dance composition in the context of the NSW syllabus requires analysis of repertoire of masters in the public art world of dance. Hence, the study of dance works in a resource-based teaching context, within the appreciation component, such as developed by Smith-Autard (2000: 113 – 135, 175 – 177), would also additionally and explicitly, inform the practice of the teacher as choreographer, developing repertoire for the students' performance.

It is proposed in this thesis that the students' knowledge, understanding and practice in dance composition will benefit from the teacher becoming a working exemplar. Consequently an

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[2] At the target school although visiting classical ballet master teachers form part of the part-time dance faculty and very occasionally choreographers such as David Parsons work with students, the former focuses only on technique and the latter is too infrequent to make significant impact on the students' own choreographic work and is unlikely to expose them to the choreographer's methods of working. Rather, the common model used is that of master imposing his work on students as instruments. Certainly, they learn through performing the work, but it is essentially arbitrary as to what and how much 'rubs-off'.

exposé of the teacher's processes in making dances or works to be performed, in either curricular or and co-curricular contexts, will provide the student with a first hand experience of choreography that is essentially not available in a practical context through any other means, without the choreographer being present.

The potential of the study of dance as an artform in education to work in conjunction with a methodology based on the teacher as exemplar is implicit philosophically and practically in the areas of study of the New South Wales' Dance Syllabuses. As is shown in Chapter 3, inherent in these syllabuses is the artistic, aesthetic and cultural education embedded in dances as 'works of art' in the public domain and consequently in the traditions of western performing art theatre dances. *The Dance Years 7-10 Syllabus* (Board of Studies NSW, 2003:15) and the *Stage 6 Dance Syllabus* (Board of Studies NSW, 1999:20 and 30) prescribe 'a generic training described as Dance Technique' based on the fundamental physical principles of classical ballet and modern dance (which also form the basis of training in western performing art theatre dance), rather than their particular stylistic characteristics.

As indicated in Chapter 2, in the previous Years 11-12 syllabuses in New South Wales (*2 Unit Dance 1992-1999 and 2/3Unit Classical Ballet 1991-1999),* the technique as well as the style of dance presented for the core performance examination at the HSC[3] was prescribed: Modern (Contemporary) Dance Style based on Modern Dance Technique (2Unit Dance); and Classical Ballet Style based on Classical Ballet Technique (2/3 Unit Classical Ballet). However, the subsequent syllabus direction towards a generic 'Dance Technique' was seen as providing the best preparation for the student, and the teacher (in the role of the exemplar), to perform and compose movements, phrases, sequences and dances, based on skills, acknowledge, understanding and experience of the range of the body's capabilities without the potential limitations imposed by adherence to the often stereotypical movement vocabulary of the named styles. The implication for teaching practice in performance and composition being to clearly establish the link between: the exercises used to acquire dance technique; the elements of dance (space, time and dynamics) as the tools employed by the choreographer to communicate intention; the compositional process and the choreography of

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[3] The Higher School Certificate is the Year 12 secondary school exit point examination conducted state-wide by the Board of Studies NSW. The examination is marked externally (the students attend marking centres rather than at their home school) by a panel of teachers (minimum of 2, maximum of 3) selected for their experience in teaching the subject. The students are anonymous at the examination and are not marked by teachers from their own school.

the dance or work to be performed[4]. Teachers should be able to sequence technique exercises, combinations and movement patterns, as well as choreograph performances dances based on the elements of dance and relevant compositional principles in a personal style free from the stereotypes of named styles.

Choreographing the dance or work to be performed for assessment as an outgrowth of classwork provides the teacher with an opportunity to reinforce the interrelatedness of the course components by approaching the development of the performance task in relation to the areas of study in core composition. Through observation of and participation in the teacher's process in applying the areas of study in core composition to achieve the performance outcomes, the students will gain an enhanced understanding and appreciation of dance as an artform. Consequently the approach to the physical training/preparation of the body for performance (dance technique) and the process employed by the teacher in creating performance dances/works is interdependent. This strengthening of the performance/composition connection has the potential to further enhance all three components of the course. Through the training of the body (dance technique) and its application in the performance of choreographed dances/works the student is able to discover, experience, understand and appreciate the body's physical capability to create a wide range of images or symbols that become a movement vocabulary. The student then is able to draw on this movement vocabulary as well as the knowledge, understanding and skills gained through observation of and participation in the teacher's process in generating and organising the physical imagery/symbols fundamental to the communication of ideas and feelings through dance.

In order to investigate the above hypotheses research methodologies appropriate to teaching and learning in schools were applied. A discussion of the selection and application of established methodologies in this field, together with methodologies specific to research in dance, is presented below.

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[4] The only requirement placed on the teacher then is to meet the outcomes of the performance areas of study, rather than meeting the needs of a particular 'named style'. The selection and sequencing of exercises, phrases and sequences becomes 'personal' choice. This 'training' naturally flows into the teacher's choreography in a sense developing a 'personal' technique leading a 'personal' choreographic style. In a sense not dissimilar to the Modern Dance pioneers (Martha Graham Technique – Martha Graham Style: see references to Foster elsewhere in this Thesis)

Empirical Research Methodology

Action Research

An investigation of empirical research methodologies invariably takes the prospective researcher into an assessment of quantitative and qualitative approaches. It is not the intention of this thesis however to enter the debate over the efficacy of quantitative versus qualitative research, rather this thesis proposes that the greater issue is the appropriateness of the selected research methodology to the problem under investigation, a position supported by both Burns (1997:294-295) and LeCompte and Preissle (1993:30).

This research project targeting as it does teaching practices in dance education traditionally falls under the aegis of educational research. The question as to what constitutes exemplary methodological practice in educational research has been the focus of much attention stemming largely from the approach introduced by Lewin (1946 and 1951) in the 1940's (Masters, 2000:1-2; Grønhaug and Olson, 1999:6-8; O'Brien, 1998:6; Burns, 1997:346; and Kemmis, 1993:2). Lewin is generally acknowledged as the author of what is termed as 'Action Research', which he defines as '"a comparative research on the conditions and effects of various forms of social action and research leading to social action"' (Lewin, cited in O'Brien, 1998:6). The methodology in action research he proposed consisted of '"a spiral of steps each of which is composed of a circle of planning, action, and fact-finding about the result of the action"' (Lewin, cited in O'Brien, 1998:6). According to Mckernan (cited in Masters, 2000:2) Lewin argued that in order to 'understand and change certain social practices, social scientists have to include practitioners from the real social world in all phases of inquiry' (Mckernan, cited in Masters, 2000:2).

Burns (1997:3) has identified the 1960's as the period in which a significant shift occurred in what constituted educational research from 'the traditional objective scientific method' to what he describes as 'a more qualitative naturalistic and subjective approach'. He identifies methods such as 'ethnography, survey and action research, with observation and interviewing' (Burns, 1997:294) as being typical of the qualitative research approaches within educational research. In further defining ethnography and action research in an educational context, Burns proposes that whereas ethnography 'is a relevant method for evaluating school life' (1997:297) it is action-research methods that are relevant to 'practical problem-solving in a social situation with a view to improving the quality of action within it' (1997:346).

Carr (1995) observed a shift in educational research in Britain in the 1970's (similar to that reported by Burns, 1997) that 'enabled teachers to clarify and develop their educational values through systematic reflection on their classroom practice' (Carr, 1995:101). He suggests that intellectually 'it was sympathetic to 'naturalistic' and 'case study' methodologies, with their emphasis on the perspectives of participants and social actors' (Carr, 1995:101), while educationally 'it endorsed humanistic values and construed teaching and learning as processes through which these values were to be realised' (Carr, 1995:101).

While qualitative research methodologies in general and action research in particular have support as appropriate forms of inquiry in educational contexts, the question remains as to what is it that actually constitutes action research and what are its central methodological features. MacDonald (1994:9-10) identifies the differences between action research and other forms of research as being that: the findings 'are fed back directly into the practice with the aim of bringing about change' (MacDonald, 1994:9); the validity of the interventions is tested through 'a continuous process of data collection, reflection and analysis, interpretation, action and evaluation' (MacDonald, 1994:9); it is 'highly pragmatic' (MacDonald, 1994:9); it is linked to the 'culture and values' (MacDonald, 1994:10) of both the participants and the researchers; and the need to focus on ethical considerations in that while 'the advantages of the insider knowledge are great' it is essential to specify 'ethical principles to act as ground-rules for the research' (MacDonald, 1994:10).

Grønhaug and Olson refer to the following as the six 'features' of action research: the emphasis on 'the importance of both scientific contributions and the solving of practical, real-life problems'; the focus on 'common values and standards of researchers and clients'; it 'represents an intensive research strategy'; it 'involves some aspect of collaboration between researcher and client'; it is 'longitudinal and emphasises gradual learning improvements; and that it 'assumes that the researcher needs contact and interaction with clients to really know their problems and influencing factors' (Grønhaug and Olson, 1999:9).

Cohen and Manion (1994) identify the 'tangible' features of action research as being that it is: 'situational' in that it is 'diagnosing a problem in a specific context and attempting to solve it in that context' (Cohen and Manion 1994:186); and that it is 'self-evaluative' in that 'modifications are continuously evaluated within the ongoing situation' (Cohen and Manion 1994:186); and that it aims to improve practice.

McNiff, Lomax and Whitehead (1996) list the following points as the central features of action research in relation to other research methodologies:

- it requires action as an integral part of the research process itself
- it is focused by the researcher's professional values rather than
- methodological considerations
- it is necessarily insider research, in the sense of practitioners researching their own professional actions.

(McNiff, Lomax and Whitehead, 1996: 14).

In terms of action research in the context of education, Burns (1997) cites Kemmis and Grundy who propose that it encompasses 'activities in curriculum development, professional development, school improvement programs, and systems planning and policy development' (Kemmis and Grundy, cited in Burns, 1997:346). What these activities have in common they state is the 'identification of strategies of planned action, which are implemented, and then systematically submitted to observation, reflection and change' (Kemmis and Grundy, cited in Burns, 1997:346). The participants in action research in education constitute a central component of the research in that they 'are integrally involved in all of these activities' (Kemmis and Grundy, cited in Burns, 1997:346). Burns (1997:358-359) targets the role of the action researcher, whom he states may assume 'several responsibilities' within the project such as: initiate the research; and/or function as a contact resource for the participants; and/or train other participants to fulfill various roles. In the context of educational action research Burns makes the point that the teacher /researcher also becomes the 'generator of knowledge' (Burns, 1997:361).

Lecompte and Preissle (1993:28) provide support for the efficacy of action research methodologies in educational contexts. They identify 'ethnography and its qualitative design variants' as 'contributing to improvement in educational and school practice'. Kemmis (cited in Carr, 1995:13) also sees the relationship between thought and action in educational research as being 'given new impetus by Donald Schön's concept of the "reflective practitioner"':

> If theory and theorising are understood in terms of reflection, they seem to refer to aspects of cognitive functioning, including the relationship of ideas and action: how reflection expresses itself in the life and work of the practitioner. (Kemmis, cited in Carr, 1995:13).

According to Schön (cited in Liston and Zeichner, 1996:14-17) reflective practice may occur in two separate time frames: the first he named 'reflection-on-action', to identify reflection that occurs before and after a lesson; and the second 'reflection in action', or that which occurs during the lesson. Schön's theories support a trend in education research towards a linking of theory and practice or what he terms 'knowledge in action' (Schön cited in Liston

and Zeichner, 1996:15). Liston and Zeichner propose that reflective teaching is 'to think about making more conscious some of the tacit knowledge that we often do not express' (Liston and Zeichner, 1996:15) and this can be seen to be analogous to the central role of the exemplar-artist/teacher in the exemplar-apprentice model. Liston and Zeichner propose that in addition to 'knowledge in action that teachers accumulate over time' (1996:15) teachers also 'create knowledge as they think about their teaching' Liston and Zeichner, 1996:15). This process of developing and learning from experience Liston and Zeichner state is what Schön terms 'reconstructing experience through reflection' a process which he proposes 'spirals through the stages of appreciation, action and reappreciation'. It is through such a process that:

> Practitioners interpret and frame (appreciate) their experiences through the repertoires of values, knowledge, theories and practices that they bring to the experiences. (Liston and Zeichner, 1996:16)

To return to Burns' (1997) position on action research, Cohen and Manion (1994) state that it is an appropriate form of enquiry into curriculum research and development in particular where 'specific knowledge is required for a specific problem in a specific situation; or when a new approach is to be grafted onto an existing system' (Cohen and Manion, 1994:194)

The context of this research project sited in dance education therefore sits appropriately under the aegis of action research and is supported by the writings of: Kemmis and Grundy (1981, cited in Burns 1997); Kemmis (1993); Lecompte and Preissle (1993); Cohen and Manion (1994); MacDonald (1994); Carr (1995); Kemmis (1995); McNiff, Lomax and Whitehead (1996); Burns (1997); O'Brien (1998); Grønhaug and Olson (1999); and Masters (2000). However, since action research is adopted as the methodology of choice in this context its limitations and potential problem areas need to be considered.

Limitations

Grønhaug and Olson (1999) raise questions concerning the general legitimacy of action research in terms of whether 'the knowledge produced is valid (in the traditional sense)' a situation they suggest links to the view that legitimacy comes from the traditional perspective of 'scientific' knowledge that has 'passed some rigorous test of falsification' (1999:12). Further they see that the close interaction between the researcher and the subjects of the interventions poses 'the threat of reactivity' (1999:12). Grønhaug and Olson have found that

that the handling of this threat 'and whether the reactivity problem has been solved seems partly neglected in most action research studies' (1999:12).

Grønhaug and Olson identify the following as some of the 'challenges' that need to be considered by the prospective action researcher:

> - be able to make adequate observations (and select and make use of other available data);
> - interpret and make sense of the observations, which requires conceptualisation and theory (model) building skills;
> - plan (and execute) (adequate) actions;
> - plan, collect, analyse and interpret data to examine the outcome of the action.
>
> (Grønhaug and Olson, 1999:12)

Burns (1997:353) identifies establishing internal and external validity as potential limitations in action research. The task for the researcher according to Burns is to clearly establish the reliability and validity of the data collected, assessment techniques and design features. Internal validity Burns proposes is linked to the researcher demonstrating 'that the changes indicated by the analysis of a problem situation constitute an improvement to it (1997:353). External validity on the other hand he suggests is dependent upon the researcher being able to establish that the outcomes of the research are able to be 'generalised beyond the situation(s) studied' (Burns, 1997:354). A limitation of action research then is that it may be seen as a 'one-off intervention in a specific context' and therefore 'can really only possess internal validity' (Burns, 1997:353):

> It is only when the insights gained from a case study are translated into an improved quality of action that its external validity, and therefore generality, can be demonstrated. (Burns, 1997:353-354).

The case for internal validity in relation to action research projects Burns (1997) proposes may be strengthened if the data collected is verified from different perspectives, the use of two or more of which is referred to as 'triangulation'. Triangulation according to Burns enables the researcher to establish 'the consistency of findings generated by different data collection methods' as well as 'different data sources within the same method' (1997:325). MacDonald and Walker (cited in Burns, 1997:325) point out that in educational action

research data collected from the teacher, the students and a participant-observer equates to 'triangulation':

> The teacher is in the best position to gain access via introspection to their own intentions and aims in the situation. The students are in the best position to explain how the teacher's actions influence the way they respond to the situation. The participant-observer is in the best position to collect data about the observable features of the interaction between teachers and pupils.
>
> (MacDonald and Walker, cited in Burns, 1997:325).

Mason (1996:148) however raises a concern regarding a possible misinterpretation of the nature of triangulation. She states that while she has no argument with the concept 'in its broadest sense', it may become 'problematic' however when the use of 'the "products" of different methods or sources to corroborate (or otherwise) each other' seem 'inexplicably to be pointing in different directions' (Mason, 1996:149).

Empirical Research Design

Burns (1997) proposes that while 'scientific research cannot interpret the present until it knows the answers to its investigation' action research on the other hand 'does not know what questions to ask until it has interpreted the present' (Burns, 1997:355). O'Brien identifies action research as a 'holistic approach to problem-solving' (1998:8) linked to research tools 'common to the qualitative research paradigm' (1998:8) such as 'a research journal, document collection and analysis, participant observation recordings, questionnaire surveys, structured and unstructured interviews, and case studies' (1998:8).

McNiff, Lomax and Whitehead (1996) note the central role of the action researcher/ practitioner in collecting the data which they state should be able to demonstrate and corroborate the intended improvement in practice. Not only is it essential for the researcher/practitioner to keep careful records of perceived influences and changes but further to access and compare/contrast the perspective of 'representative or significant others' (McNiff, Lomax and Whitehead, 1996:39) with that of their own.

In terms of the researcher monitoring his/her own and others' actions McNiff, Lomax and Whitehead, (1996:72-78) suggest that among other procedures the use of a research diary, audio and videotaping sessions and interviews as well as collegial observations and questionnaires have relevance for identifying the nature of the problem and showing that the program is initiating change. The research diary they point out (McNiff, Lomax and Whitehead, 1996:88) can be used to make a time-line, illustrate general points, collect raw

data and chart the progress of the research project. In respect to observation methods McNiff, Lomax and Whitehead, (1996:93) note that with the position of the researcher at the centre of the intervention there is a need for collaborative collegial support in collecting data in this manner. In the context of this research the video camera[5] is employed to collect the data usually provided by 'collegial observations' in that it records the methodology employed by the researcher, researcher/participant interaction; as well as any visual changes resulting from the interventions.

In relation to the use of questionnaires as data collection instruments McNiff, Lomax and Whitehead (1996:98) identify: the influence they exert on their respondents; alerting them to 'ideas not thought about before' (McNiff, Lomax and Whitehead, 1996:98); and the potential for responses to be misleading; as areas of concern. However they identify two 'good reasons' for their inclusion in an action research project:

> - to find out basic information that cannot be ascertained otherwise; and
> - to evaluate the effect of an intervention when it is inappropriate to get feedback in another way.
>
> (McNiff, Lomax and Whitehead, 1996:98).

Regarding the construction of questionnaires, McNiff, Lomax and Whitehead (1996:99) observe that closed questions are restrictive and unlikely to provide responses outside of a limited range, whereas open questions, while still providing some limitation in terms of freedom of response, are likely to allow the respondent 'to express a broader range of ideas'. In comparison with the questionnaire, interviews potentially allow for 'richer feedback as a result of being able to probe further' (1996:101).

Anastas (1999:372) finds that questionnaire design contributes to the perception of its relevance and efficacy, the responses to it and consequently the data it yields. Questionnaires are often the most simplest and direct means of finding information, she states, and are most effective when 'the phenomena of interest' is 'specified and defined before data collection begins (1999:375). Questionnaires, Anastas states, do rely on literacy and a command of language and this may be seen in some contexts as a limitation, however through anonymity they may also be seen as relatively safe and non-threatening. Anastas makes the point that 'defining the phenomena of interest' (1999:378) should be linked to the concepts of interest and the essential first step in questionnaire design. 'Sometimes a series of questions' (1999:380) may be linked together to cover the general concepts but she cautions that the questions should be written in language linked to that employed by the respondents in their

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[5] See Figure 4.5, p:93

particular context. However, a long questionnaire in general and long questions and sentences in particular may lead to misunderstanding (Anastas, 1999:383).

Electronic data gathering in the form of audiotapes and videotapes also have potential in action research projects: '...there is nothing as versatile or rigorously documented as taped material' (McNiff, Lomax and Whitehead, 1996:104). Meehan (cited in McNiff, Lomax and Whitehead, 1996:104) proposes that the use of videotape recordings in action research provide a perspective that:

> ... is as near to reality as it is currently possible to get. Video will capture the non-verbal, as well as the verbal messages that are being sent. They have the added advantage that you can set the camera, and video your own practice.
>
> (Meehan cited in McNiff, Lomax and Whitehead, 1996:103-104).

Cohen and Manion (1994), with reference to data collection and verification in action research projects, recommend a clear, precise and logical process with close monitoring 'over varying periods of time and by a variety of mechanisms (questionnaires, diaries, interviews and case studies, for example)' (Cohen and Manion, 1994:192). This they state is in order to ensure that 'feedback may be translated into modifications, adjustments, directional changes, redefinitions, as necessary' (Cohen and Manion, 1994:192), in that the outcomes of such research is essentially immediate and intrinsic to the program rather than the 'more traditionally oriented research' that lends itself to future outcomes.

From the perspective of action research in dance, Green and Stinson (1999:101) express a concern that when a research project is sourced in classes conducted by the researcher that interpersonal relations (teacher-student) may impact on some data collection instruments. They suggest that in certain circumstances data collection tools such as journals, assignments and assessment tasks linked to personal observations of the teacher and/or other students and to the award of subject grades responses may range from either presenting what they believe the researcher/teacher wants to see to the corollary. In order to minimise the impact of these potential limitations Green and Stinson suggest that 'researchers may use video recordings of classes so that more extensive analysis, including Labanalysis, may be done' (Green and Stinson, 1999:101).

In relation to the use of videotapes in the recording and analysis of movement data in dance research, Brennan (1999:297) notes that despite some problems with loss of dimensionality,

the potential for blocking and the loss of the dynamic qualities present in the live performance 'video plays a major role in collecting movement data and will continue to do so' (1999:298). Video recording she states 'has become the major electrical tool for capturing movement images and currently is at least a partial source for most movement data' (1999:297).

Once recorded on video it is of course necessary to employ instruments of analysis of choreography such as those described in Foster (1986) and Smith - Autard (2000), the latter of which includes references to a resource-based teaching pack ('Wild Child', a multimedia approach to choreographic analysis). These instruments have informed the design of the teaching materials, and the methods of delivery of the content employed in this study.

Instruments employed in Empirical Research Design

The template below outlines the data gathering instruments employed in the empirical research interventions[6].

Figure 4.1[7]: Empirical Research Instrument Template.

Empirical Research Instrument.	Application
Research Journal.	**Function: Teacher/researcher/participant-observer planning, observation, analysis and reflection.** **Rationale: An instrument of data collection in action research that contributes to a validation of the researcher's actions (O'Brien, 1998; McNiff, Lomax and Whitehead, 1996; and Cohen and Manion 1994:192).**
Questionnaire	**Function: Provides an opportunity for participants to comment on areas of perceived concern.** **Rationale: An instrument of data collection in action research accessing participant observations and linked to corroboration and internal validity.**
Analysis of Published Reports.	**Function: Enables the areas of concern sited in the target school to be placed in a state-wide context.** **Rationale: A mechanism for siting the research problem in a context beyond the target school, accessing 'scientific' knowledge and providing for external validation.**
Analysis of Examination Marks	**Function: Provides statistical corroboration of the perceived area of concern leading to the research investigation as well as placing the target school within a state-wide context.** **Rationale: Provides corroboration of the perceived problem area, 'scientific' data in support of the action research proposal, corroboration of the results of the interventions as well as contributing to external validity.**

[6] See Chapter 5: 121-125 for the application.
[7] Empirical Research Tables will be prefixed ER.

Audio Taping.	**Function: A data collection mechanism by which the teacher/researcher's methodology employed in the interventions is recorded enabling analysis, reflection, evaluation and corroboration.** **Rationale: Within limitations (lacks visual corroboration) it provides an unbiased record of research interventions fulfilling in part the function of the participant-observer and therefore contributing to internal validity.**
Video Taping.	**Function: As for Audio Taping but of particular importance in dance research as it facilitates recording the 'physical' language, outcomes and interactions arising from the methodology tested in the interventions and also student performances and compositions.** **Rationale: Within the scope of the potential limitations identified by Brennan (1997) this data collection instrument in part fulfills the function of the participant-observer (and so contributing to internal validity) as well as: providing a visual record of the sessions that formed the interventions; teacher-student interaction; enabling the corroboration of data collected from other instruments; and recording student performances and compositions.**
Student Journals	**Function: A research instrument employed to record participant observations, analysis and evaluation.** **Rationale: Within the scope of the limitations expressed by Green and Stinson (1999) and McNiff, Lomax and Whitehead (1996) pertaining to participant's 'support' of the researcher, this data collection instrument provides for participant observation, reflection, analysis and evaluation enabling corroboration and consequently internal validity.**
Student Assessment Tasks/Assignments	**Function: Both written and practical (student performances and compositions) they provide a mechanism for testing the claimed 'enhanced' knowledge, understanding and skills resulting from the interventions as well as further participant observations, analyses and evaluations.** **Rationale: Also within the scope of the limitations expressed by Green and Stinson (1999) and McNiff, Lomax and Whitehead (1996) pertaining to participant's 'support' of the researcher, data collected through this means provides for participant observation, reflection, analysis and evaluation enabling corroboration and consequently internal validation.**

Table 4.1 summarises the instruments selected for use in this study. Clearly these instruments are characteristic in action research and therefore, as stated above, in comparison with more quantifiable methods, need to be applied with appropriate caution in regard to internal and external validities.

Internal Validity

In terms of establishing internal validity this thesis employs the concept of 'triangulation' (Burns, 1997; McNiff, Lomax and Whitehead, 1996; Mason 1996; and Cohen and Manion, 1994). It accepts the proposition put forward by MacDonald and Walker (cited in Burns,

1997:325) that the teacher is the prime mover in terms of reflection on class situations in light of his/her intentions. Consequently a research diary as proposed by McNiff, Lomax and Whitehead, (1996) and Cohen and Manion, (1994) was employed to record teaching practices, changes to practices and the rationale for the changes during the test interventions[8]. Selected lessons were videotaped, recorded on audiotape and then analysed in relation to the research objectives (McNiff, Lomax and Whitehead, 1996; Meehan cited in McNiff, Lomax and Whitehead, 1996; Green and Stinson, 1999:101; and Brennan, 1999:297). Dance works choreographed by the teacher and performed by the students were recorded on videotape and analysed according to the framework developed to describe, analyse and evaluate a well-made work (Figure 3.2, Chapter 3:64).

In compliance with MacDonald and Walker's (cited in Burns, 1997:325) second component in triangulation (the participants), the students[9] in this research project were able to respond to the different practices employed in the interventions by the exemplar/teacher through open-ended questionnaires prior to and following the completion of selected stages of the research. Students also maintained an open-ended dance journal in which they recorded their 'directed' observations of each lesson (either as participant or observer). Students completed directed tasks (assignments/assessment tasks) in which they analysed the choreography that they performed (that of the teacher-exemplar) as well as their performance of it.

With respect to the design of the questionnaires employed in the Preliminary Investigations the Figures below (4.2 and 4.3) show the questions, the purpose of the data sought and an analysis of the questionnaire design. Essentially the questions are short answer or narrative in design and relate specifically to the 'phenomena of interest' (Anastas, 1999:378).

Both questionnaires detailed below are presented as follows:

Type of Questionnaire	Purpose of the Data	Questionnaire Design
Open-ended, simple and straight forward questions to gain factual information.	To ascertain the students' perception of their prior experience in the process/ practices of composing dances prior to commencing the course.	The questionnaire took this open-ended format[10] in order not to provide or elicit a particular response from the students other than the information required by the question.

[8] See Chapter 5:125-143 of this thesis.
[9] The second 'point' in the internal validity 'triangle' (Walker and MacDonald, cited in Burns, 1997:325) namely the participants in the research.
[10] See McNiff, Lomax and Whitehead, (1996:72-78)

Figure 4.2: A questionnaire distributed to Year 12 students at the target school in 1999 and 2000 on the completion of the practical components of the Higher School Certificate Dance Examination (PI Table 5).

Survey Question	Purpose of the Data	Questionnaire Design
1. (a) What experience(s) have you had in composing dances before commencing this course component? 1. (b) What knowledge relating to dance composition did you gain from this experience?	To ascertain the students' awareness of the link between dance composition practices and knowledge and understanding as well as an awareness and understanding of dance terminology linked to the process/ practices of dance composition	In responding to this question the students provide some indication of their writing skill, their ability to reflect, analyse and synthesise information, their ability to link knowledge and skill to practice as well as referencing dance terminology.
2. What aspect(s) did you find the most difficult to grasp? Why?	To ascertain the students' perception of difficult areas of understanding and practice in dance composition as well as to identify any correlation or contradictory statements seen in conjunction with the previous question	In addition to the statements made previously this question is part of a sequence of questions the responses to which may be tracked through the questionnaire enabling a broad picture to be created of a students' knowledge and understanding in composition.
3. What activities in the dance composition course were of most assistance in aiding your learning?	To ascertain the activities in dance composition lessons that the students perceived as being of benefit in aiding their knowledge and understanding in dance composition.	This open-ended question was intended to provide information that would assist the researcher in developing and refining a teaching methodology to enhance students' knowledge, understanding and skill in dance composition.
4. Which of the other course components did you find most beneficial in aiding your understanding of dance composition? What activities in this component were of most assistance?	To identify the course component(s) and the learning activities undertaken in that course component perceived by the students as being beneficial in aiding their knowledge and understanding in dance composition.	This open-ended question was intended to provide information that would assist the researcher in developing and refining a teaching methodology to enhance knowledge, understanding and skill in dance composition through integration with the other course components (performance and appreciation).
5. Were there any other experiences outside of the HSC Course, which you found beneficial in helping your understanding of dance composition? What were they? Why did they help?	To identify experiences or activities outside the study of the specific course components that the students perceived as beneficial in aiding their knowledge and understanding in dance composition. Further to ascertain the reason practices perceived to be beneficial were in fact so and to identify any correlation between responses to this question and previous question.	This open-ended question was intended to provide information that would assist the researcher in developing and refining a teaching methodology to enhance knowledge, understanding and skill in dance composition through integration with co-curricular programs.

Figure 4.3: A questionnaire distributed to Year 11 students at the target school in 2000 prior to commencing the core composition component of the Preliminary (Year 11) Higher School Certificate Dance Examination (PI Table 5).

Survey Question	Purpose of the Data	Questionnaire Design
1. Have you had any experience(s) in composing dances before commencing this course component? What experience (s) have you had and what knowledge relating to dance composition did you gain from this experience(s)?	To ascertain the number of students who have had exposure to the study of dance composition prior to commencing the course component. In conjunction with the previous question to ascertain the students' experience and perception of their prior experience in the process/ practices of composing dances prior to commencing the course. To ascertain the students' awareness of the link between dance composition practices and knowledge and understanding as well as awareness and understanding of dance terminology linked to the process/ practices of dance composition	In responding to this question the students provide some indication of their writing skill, their ability to reflect, analyse and synthesise information, their ability to link knowledge and skill to practice as well as referencing dance terminology.
2. What have you learned about the process of dance composition by being choreographed on (either in school classes/ensembles/ companies, or in your dance studio?	To ascertain the students' awareness/perception of and linking of being choreographed 'on' with their own knowledge, understanding and practices in dance composition.	In addition to the statements made previously responses here are linked directly to the research question. It provides students with the opportunity to describe experiences gained from providers such as private dance studios as well as those sourced in secondary school dance programs. While not a main focus of the question it does enable some insight from the students' perspective of both school based and studio-based choreography.
3. Which of the experiences listed in Question 2 were most beneficial in aiding your understanding of dance composition and why?	To ascertain the activities in dance performance (being choreographed 'on') that the students perceived as being of benefit in aiding their knowledge and understanding in dance composition and their perception of 'value' of these activities.	In addition to the statements made previously responses to this question enables a level of corroboration and correlation of responses obtained from questions 1 and 2.
4. What terms or language related to dance composition have you heard? Where did you hear these terms/ language used?	To identify the students' awareness as well as understanding of: the terms/language of dance composition; the students linking of the identified terms to practice; as well as their knowledge and understanding of the terms/language identified.	From responses to this question it is possible to ascertain the level of the students' knowledge and understanding of dance terminology as well as potentially linking this knowledge to particular experiences, which might inform teaching methodology.

5. Are you currently in a school dance company or ensemble? Please list the groups that you have been in and what year you were involved.	To establish if any transference of knowledge, understanding and practice in dance composition was being transmitted in the co-curricular repertory dance program as well as to identify the range of dance experiences of students studying the Preliminary Course (Year 11).	While answers here may seem to provide superficial information, by tracking a students' responses through to this question (the students' responses are not identified other than by a number) it enables some determination of the level of knowledge and understanding being embedded in co-curricular repertory dance companies. Further it indicates who are the outstanding dance performers, their level of knowledge and understanding of dance composition as well as the experiences they perceived as having informed their understanding of dance composition.

The third 'point' of the internal validity 'triangle' (MacDonald and Walker, cited in Burns, 1997:325) is that of the participant-observer, whose function they determine is to 'collect data about the observable features of the interaction between teachers and pupils' (MacDonald and Walker, cited in Burns, 1997:325). In this research project the video camera, the teacher/researcher (the exemplar) and the students (apprentices/subjects) fulfill the function of participant-observers, each in respect of the other. While not a 'participant' as such the video camera and the tape recorder fulfill the roles of the 'impartial observer'. Subsequently verification and internal validation is obtained by correlating the data collected from the videotapes, audiotapes, students' journals, assignments and assessment tasks which despite their potential limitations, will enable a cross referencing of:

- the teacher's record of practices and interventions;
- the students' observations of the same in their journals; and
- the analysis of videotapes and audiotapes of the same teacher practices and interventions.

Consequently triangulation (with the camera as the participant-observer) has been employed and therefore matters pertaining to internal validity addressed.

External Validity

With Burns' assertion that action research 'is a one-off intervention in a specific context' and therefore 'can really only possess internal validity' (1997:353) there remains a potential point of limitation for this study. Nonetheless, several factors militate in support the direction taken in empirical research and the transferability of the outcome:

- Firstly, the focus of this study resides in teaching methodologies at the centre of the study of performance and composition in a philosophically supported, internationally recognised and accepted model of practice for the study of dance as an artform in secondary education (Years 7 – 12). The implication here being that methodologies that advance students' knowledge, understanding and skills in one educational system with this underpinning have the potential to have a similar impact in schools which implement the same model with similar content.

- Secondly, all secondary schools in NSW are mandated to implement the syllabus structures and content devised centrally by the Board of Studies (NSW). Consequently improved practices and methodologies that advance students' learning in one school have the potential to affect students' learning in all schools in that system.

- Thirdly, comments by HSC markers pertaining to problem areas in the students' knowledge, understanding and practices in dance composition were made from a state-wide perspective over a five-year period and not simply at one school. The point being that the problems identified have widespread implications for teaching students of this age and stage of development as well as syllabuses in the junior secondary school[11].

In relation to other factors that might be seen to influence external validity (Burns, 1997: 280-281; and Cohen and Manion, 1994: 171-172) it may be argued that the students at the target school engaged in this action research project are indeed a representative sample of the target

[11] Years 7-10

population both in terms of numbers[12], and prior experience in dance[13] and in a sense were a random sample[14] of students who elected to study dance in the respective Year cohort. In response to the issue of biasing concerns resulting from participation in research and sensitisation to experimental conditions this thesis contends that the six interventions central to the empirical research were delivered in a timetabled lesson framework and within the expectations of the students. The data collection instruments were familiar to the participants and part of the normal lesson record and assessment schedule. Further it is proposed that the dependent variable – enhanced knowledge, understanding and skill in dance performance and composition – has validity for dance education beyond the scope of the research project. Consequently the outcome of this research, new methodologies for enhancing students' knowledge, understanding and practices in dance composition through the teaching of performance, will 'translate into an improved quality of action' and hence its 'external validity, and therefore generality can be demonstrated' (Burns, 1997:353-354).

The interventions that form the basis of this empirical research and which are described in detail in Chapter 5 have implications for both the teacher and the student. The implications for the teacher are that:

- they will choreograph well-made works that are based closely on the formal properties inherent in the study of composition under the aegis of the study of dance as an artform/dances as works of art namely: based on a concept/intent; to communicate ideas and/or feelings; and have formal properties (content and structure);

- they will base their **choreographic practices** for the dances that they choreograph for performance explicitly on the areas of study within the composition component of the syllabus namely: exploration of the elements of dance; the generation of movement; the organisation of movement; the organisation of the dance; unity; and

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[12] 3% of the Higher School Certificate Dance student cohort in 2002 and 2003; 5.4% of the students electing Major Study Performance in 2002 and 2003, yet receiving 30% of the nominations for exemplary work in Major Study Performance and 34% of the nominations in Core Composition and overall 29% of students attaining an overall mark between 90-100%.
[13] See Chapter 2 pp:31-33 and Chapter 5 pp:118-121 of this thesis.
[14] In that Dance appears on several 'lines' in the school timetable in each Year 7-12 and consequently the students in the researcher's classes were placed there by the school timetablers based on the students' other subject choices.

- the **choreographic process** they employ follows that identified within the area of study in the syllabus namely: concept/idea; stimulus; improvisation/exploration; selection; refinement; analysis; and evaluation.

The implications for the students are that under the teacher's direction and guidance they will:

- participate in the teacher-exemplar's choreographic process as dancers being 'choreographed on';

- actively observe the teacher-exemplar's choreographic process and practices;

- reflect, describe, analyse and report in writing (student journals and assignments/ assessment tasks[15]) the teacher-exemplar's choreographic process and practices;

- reflect on, describe, analyse and report on in writing (student journals and assignments/ assessment tasks) the implications of the teacher-exemplar's choreography in terms of the required performance quality/ interpretation;

- reflect on, describe, analyse and record in writing (student journal and assignments/ assessment tasks) their performance of the teacher-exemplar's choreography in terms of their knowledge and understanding of the intent of the work gained as above.

Empirical research data was collected during the period of the interventions through the following action research instruments:

- a research journal in which the teacher/researcher recorded:

    - observations related to the process - that is student responses to the interventions during face to face lessons
    - observations that might inform further interventions and/or modifications to current interventions, and significant reflections on the practices employed in individual lessons, and
    - handouts to students;

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[15] Year 12

- electronic data gathering in the form of digital videotaping of selected lessons and the performance of dance 'Works'; as well as the audio-taping of all intervention lessons. Data gathered by these means provided information about: participation; body language; physical outcomes (improved practices and performances), cognitive outcomes in terms of enhanced awareness/ understanding/knowledge of performance and choreographic practice;

- students' journals and relevant assignments/assessment tasks which enabled the teacher/researcher to compare process, practices, knowledge and skills imparted (journal, video tape and audio tape) to the students as well as their observations and their understanding of them.

The empirical research methodology employed follows the tenets of action research and the data gathering devices employed ensure validation through triangulation.

Ethical Considerations

Hanstein (1999:55) refers to the ethical 'imperative' faced by the researcher in contexts that involve human subjects. While as she states that 'in many cases the potential risks [physical, psychological, or social] are minimal' (1999:55) it is the responsibility of the researcher to 'obtain informed consent' (1999:55) as well as informing the subjects of 'the real purpose of the research' (1999:55) in addition to considering:

> ...what measures will be taken to protect their rights, including confidentiality; any benefits they may receive from participation; and who to contact if they have pertinent questions.
>
> (Hanstein 1999:55)

Prior to the commencement of this project an application was made to the NSW Department of Education and Training for permission to conduct a program of research to be sited at a target school. In the context that the proposed program would impact solely on the teacher/researcher's school and be confined to the teacher/researcher's classes (to minimise impact on the school, the relevant department and the students), it was determined that the responsibility for the ethical management of the program would reside with the school principal.

Subsequent discussions with the school principal established that the proposed methodology would include: questionnaires; videotaping and audio-taping of lessons; and the analysis of work samples obtained from students' process journals, assignments and assessment tasks. With respect to the questionnaires it was determined that participation by students in the targeted classes would be voluntary with written permission[16] obtained from the parent/guardian/carer of the students involved. The responses to the questionnaires would be anonymous but numbered in the presentation of data in order to track a student's answers through the series of questions to facilitate correlation and corroboration. The data collected would be employed to assist with formulating the strategies that were tested through the interventions. Written permission from the principal to obtain and analyse the data collected through these instruments and report the findings of the research was sought and given.

In relation to the student journals it is both a school and faculty policy that students in dance maintain a process journal. Further it is school requirement that students undertake one hour of homework per 80-minute lesson (two journal entries per week for Year 10 students and three for students in Years 11-12). It is also school/faculty policy that students' journals be collected regularly for assessment purposes, which means that collection for analysis and evaluation is compulsory rather than voluntary as may be the case in research projects on other sites. Representative work samples of students' journal entries analysed in this thesis and presented in the appendix (Volume 2) are anonymous and references by name to the teacher/ choreographer/researcher and to the work of other students have been removed and replaced by codes such as N1 and N2 simply to track particular responses linked the point being made. The same applied in the case of the selected samples of class assignments and assessment tasks. The collection of work samples from journals, assignments and assessment tasks was consistent with the practices of the teaching program and therefore did not present any additional, unusual or undue hardship or stress for the students involved.

It is also a faculty policy that students presenting practical work for assessment perform the task individually in front of the class as audience and have their performance recorded on videotape (a copy of which is then returned to the student for the purpose of reflection, deconstruction and analysis of the choreography being performed as well the student's analysis of his/her performance of the choreography and that of other students). In this context the classroom work samples that appear on DVDs 2 and 3 were collected as a part of normal faculty/classroom practices and therefore did not provide any additional, unusual or undue demands for the students involved. Since it was not feasible to remove the student's

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[16] Following the format proposed by Hanstein (1999:55) stated above (Chapter 4:102)

face from the tape while at the same time demonstrating aesthetic/artistic performance and compositional outcomes, permission was sought in writing from the students and their parent/guardian/carer for their performances to be included on the accompanying DVDs. The Repertory Dance Company Works (DVD: 1) were all recorded in public performances in a theatre and focus rather on the work rather than the individual performer. However it is a policy of the school at the centre of the investigation that students complete publicity consent forms as a part of membership of the co-curricular company and ensemble program.

A further precedent for the collection of work samples in support of educational practice by the means outlined above resides in practices established by the Board of Studies (NSW). As an outcome of the Higher School Certificate Examinations that followed the implementation of the revised Stage 6 Syllabuses (The Stage 6 Dance Syllabus, Board of Studies NSW, 1999b, is an example) a CD-ROM *Standards Package* was produced in each subject and distributed to all secondary schools in the state. Each standards package contains sample written scripts as well as videotaped performances of the practical components. In terms of ethical considerations permission was sought from each Year 12 student at the time of completing the relevant Higher School Certificate entry form for their work to be used for this purpose should it be required.

Research methods employed and the outcomes of the preliminary investigation[17].

To support the rationale and justification for this study a preliminary investigation was undertaken in order to establish:

a) the common problems in the students' practice of dance composition and how these may be addressed through the study of performance;
b) the impact of the selection of a Major Study in Performance on dance composition in the school at the centre of the investigation;
c) the students' perceptions of activities that advanced their knowledge, understanding and skills in dance composition; and
d) the students' perception of their experiences in being 'choreographed on'.

In order to identify problems in the students' practice of dance composition on both a state-wide and local (target school) basis an analysis was made of the *Board of Studies NSW devised Dance Syllabuses,* the *HSC Dance examination reports* and the *HSC Dance*

[17] Data Tables here will be prefixed with PI (Preliminary Investigation).

examination marks within the target school. Questionnaires were distributed to Year 12 students at the target school at the completion of the HSC Dance Practical examinations and to Year 11 students prior to commencing the Stage 6 Dance Elective. The data collected from these questionnaires was analysed and interpreted relative to the particular groups of participating students as well as the course content.

a) Analysis of Board of the Studies NSW 2 Unit Dance Higher School Certificate Examination Reports 1995 – 1999 (PI TABLES: 1, 2 and 3)

Subsequent to the completion of the HSC marking process each year, the Board of Studies NSW publishes an examination report in each subject (prepared by the supervisor of marking) noting trends in student responses observed during the examination by the markers and reported during the examination-debriefing period:

- PI Table 1, page 230, shows the markers' comments pertaining to the candidates' responses in the core composition examination. An analysis of this table shows the fundamental problems in the practice of dance composition and the frequency with which they occurred;
- PI Table, 2 page 233, records comments by markers describing lower order responses in dance composition; while
- PI Table 3, page 235, places the examiners' comments into the context of the composition areas of study in the Syllabus.

The data presented in these tables covers a five-year period in the HSC Dance Examination and consequently enabled the researcher: to identify the core problem areas in dance composition knowledge and practice; to ascertain the frequency with which problems occurred; and to determine any potential overlap with the areas of study in performance. In general the areas of study causing concern were: thematic content; motif; abstraction; forming; and locomotor patterns. The more specific problem areas identified included:

- attempting to ascribe meaning to recognised movements sourced in dance technique (such as 'the splits', shoulder rolls, pliés, jetés etc);
- attributing meaning to familiar shapes and stylistic movement patterns;
- motifs that were often superficial, not personalised, single gestures irrelevant to the theme, stereotypical, gestural and mimetic; and

- locomotor patterns that became obvious 'steps' and/or contained generally very poor predictable movement patterns.

b) The Analysis of the Higher School Certificate results for one school: Percentage of Scaled Mark Derived from Practical/Oral –Aural/Written Components (PI Table 4).

In 1997 The Board of Studies NSW provided information to schools showing their candidates' scores in each component of the HSC Dance examination for the preceding year in terms of a percentage relative to their total mark for the course. This data was seen as assisting schools to ascertain weaknesses in particular components of the course across the candidature, and/or to determine the 'need for different teaching methods in a component requiring particular skills' (Board of Studies NSW, 1997). In PI Table 4, page 236 the mark out of 20 for Core Composition (in brackets) was calculated based on the shown percentage relative to the Scaled Examination Mark (SEM)[18] and serves only to inform this thesis[19].

The analysis of these results for the 1996 HSC Dance Examination for a group of 15 students from the target school showed a general weakness in the areas of core composition and core appreciation relative to core and major study performance. The students SEM ranged from 100% to 48%, an overall average therefore of 78%. The average mark (calculated from the SEM) for the major study and core performance components was found to be 32/40, and 18/20 respectively, while the average mark for both core composition and core appreciation was 14/20, indicating an overall difference of 20% between performance and composition. While this result certainly reflects the performance focus of the school, it also suggests that in this examination, for this group of students, there was a lack of transfer from the time spent in performance to the other components. This result would appear to be contrary to that expected given effective interrelating of the study of performance, composition and appreciation.

While the preceding data was provided only for HSC 1996 and may be argued to be indicative solely of that group of students, when read in conjunction with other data provided it may be hypothesised to exemplify the problem at large.

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[18] Subjects in the HSC are 'scaled' by the universities in terms of their relative 'value' in contributing to the award of a Universities Admission Index - used to determine a student's access to a particular university courses.

[19] In the examination it is actually the raw mark that is recorded for a particular component and totaled to determine the candidate's final percentage.

c) Analysis of the results of a questionnaire distributed to Year 12 students at the target school in 1999 and 2000 on the completion of the practical components of the Higher School Certificate Dance Examination (PI Table 5).

An open-ended questionnaire was distributed to Year 12 students at the target school at the completion of the practical components of their HSC Dance examination (1999-2000). The purpose of the questionnaire was to ascertain:

- the level of the knowledge/experience the students perceived that they had prior to commencing the study of core composition;
- the aspects of dance composition that proved the most difficult to comprehend and consequently put into practice; and
- the learning experiences that the students found beneficial in aiding their perceived understanding of dance composition.

The questionnaire took this format[20] in order not to provide or elicit a particular response from the students other than the information required by the question. The data collected from the questionnaire was intended to inform the development of new content and methodologies for enhancing knowledge, understanding and skill in dance composition.

PI Table 5 (page 237) shows that the aspects of composition identified as being most problematical were:

- abstracting from the stimulus;
- forming;
- transitions;
- phrases;
- counting and musicality;
- stage space;
- stimulus and theme;
- being told different things by different teachers;
- terminology;
- finding suitable accompaniment; and
- the connection between motif, stimulus and intent.

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[20] See McNiff, Lomax and Whitehead, (1996:72-78)

The students' responses to the question relating to activities within the dance composition lessons that they perceived as being of most assistance in developing their knowledge, understanding and skills are shown in the figure below (4.1):

Figure 4.4:[21] Year 12 (1999-2000) students' responses to a questionnaire identifying activities in dance composition lessons perceived as being of assistance in developing their knowledge, understanding and skill in dance composition.

YEAR 12 1999	YEAR 12 2000
1.The small compositional tasks. 2.The colours dance, watching other students, the way the teacher made up the Major Performance as we learnt it. 3. The little tasks given in class 'rainforest' & 'desert' and moulding a partner into a group shape and taking them out. 4. Class task based on 'anonymity' – watching classmates perform and analyse their intentions compared to yours. 5. Exercises involving various themes as they stimulated ideas as well as improvisation concerning motif, phrase, elements of dance. 6. Improvisation, explaining the use of space, shape and rhythm; watch one another, abstracting a pedestrian shape but still making it recognisable to the audience. 7. Short compositions we made in class and performed – we got critical analysis and got to learn from other students – I liked the class discussions of topics in dance composition.	1. Watching other students' works and helping to improve the process of understanding. 2. Experimenting in class, teachers commenting on students' work and suggesting how to further utilise tools of composition, keeping a journal as it is a way of learning through reflection. 3. Analysing other dance piece/productions e.g. "Four Generations" [professional dance work set for study]. **1.Given stimulus material from which movement was created. **2.Creating-trying ideas in class – however feedback from peers and teacher was most valuable here. **6.The process of vivas[22] in class-seeing other people and where you went wrong –showing works – going back and adjusting them. **8. The trial and error part, which was greatly aided by teacher guidance – having my work deconstructed and analysed forced me to think about my choreography.

An analysis of the students' responses above shows that comments identifying watching, and/or feedback from class tasks in which either they and/or their peers and/or the teacher were engaged in choreographic practices appeared frequently (ten responses out of fourteen). While these responses do not uniformly report benefits gained from observing the teacher-exemplar in practice, the teacher was on many occasions engaged in advising/guiding the

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[21] The numbered responses indicate an individual student's response. The double asterisk indicates that they were not in the class taught by the researcher.
[22] The 'viva vocé' is an HSC examination instrument in which the candidate responds orally to a pre-determined question asked by the examiners about their performance and composition.

student in the process of their composition specifically or about compositional practices in general which was perceived as being beneficial.

When asked to identify course components (other than composition) that assisted understanding and practice in dance composition, six students (out of fourteen) identified their engagement with the teacher's practice in choreographing either the Core Performance and/or Major Study Performance and/or the co-curricular Dance Company/Ensemble as being significant. PI Table 7 (page 244) shows the responses of these students in relation to what they perceived were the benefits from the experience of being 'choreographed on' (Figure 4.2. Year 12, 1999 – 2000).

Figure 4.5: Year 12 (2001) students' response to a questionnaire seeking to identify the perceived benefits of being choreographed 'on'.

YEAR 12 STUDENTS: 1999- 2000.
• Major Study Performance – our discussions in class, when working on it – we talked about the motifs, spacing, timing, dynamics and form. • Major Study Performance – as the class was given insights – we were also helped to understand the reasons for the movement etc. • Core and Major Study Performance where I'd recognise the motifs, structure, use of space and dynamics etc. • Major Study Performance Dance – when you had to find specific phrases to work from and analyse as well – helped in clarifying. • Major Study Performance – being choreographed on is a valuable lesson in the process of composition as in performing you must understand what the dance is about. • Core and major study performance because it is a practical physical explanation, you see the compositional process unfold; it acts to re-enforce the principles, especially when the choreographer discusses each part of the work. • Perhaps subliminally in our technical class exercises. • In my Ensemble I have become more aware of my choreographer's intent and motif and how they are employed in the dances she choreographs. • Dance Companies at school are a physical explanation of dance composition. • Dance Ensembles at school – observing the teacher in the process of composition

A similar questionnaire was distributed to Year 12 students, who were the subjects of the first intervention (2001), at the conclusion of their practical examinations. Four out of the five students who responded identified the performance component as contributing to their understanding of dance composition. The Figure below (4.6) contains a summary of their

responses. An additional objective here was to determine from these responses any comment that may be attributed to the first intervention and/or was seen as supporting the direction of the new teaching methodology.

Figure 4.6: Year 12 (2001) students' response to a questionnaire identifying the Syllabus performance areas of study as contributing to their understanding in dance composition.

YEAR 12 STUDENTS: 2001
• Deconstructing phrases in the performance component, as I learned that meaning for every movement is shaped to the audience. I tried to apply this to the construction of my own phrases where I put meaning to all shapes. • I found that watching all of my dance teachers compose gave me ideas about things. • When we learnt the Major (Study Performance Work) this helped a lot with locomotive difficulties because there were many interesting locomotive patterns in this piece • Being in an Ensemble/Company helped in seeing how another person also choreographed along with that done in our Core and Major. Seeing how different people choreograph, use dance movement helped further, reinforcing looking at how others did it.

d) Analysis of the results of a questionnaire distributed to Year 11 students in 2000, prior to the commencement of the Higher School Certificate Core Composition Component (PI Table 6).

This questionnaire followed the format and rationale outlined above. Its objectives were to determine the students' level of knowledge/experience/perception of composition prior to commencing the HSC course and to ascertain the aspects of their dance performance experiences found to be beneficial in their perceived understanding of dance composition. As established previously, in the school at the centre of the research investigation between 40% and 50% of students who commence the Preliminary Course (Year 11) are new enrollments who may not have studied dance composition prior to entry. A summary of students' responses to the question 'what have you learned about the process of dance composition by being choreographed on (either in school classes/ensembles/companies, or in your dance studio?' is presented in Figure 4.7 below.

Figure 4.7[23]: A summary of responses by Year 11 students (2000) who identified being choreographed 'on' as contributing to their understanding in dance composition.

YEAR 11 STUDENTS 2000
1. I don't really know – I haven't done many lessons.
2. Learned the process of dance composition by being choreographed on in my dance studio.
3.Different choreographers take different steps – important to 'tap-in' to the style of the choreographer as a means of successfully and honestly portraying the idea the choreographer is intending to communicate
4. I have learned about timing, dynamics.
5.Quite a bit of the step by step process – how a single movement or idea can be manipulated or developed into a full piece-each choreographer has a different style – some come knowing what they will do, others create on the spot and need to see it on the dancers.
6. Usually the choreographer has a system how their dance is developed – how choreographers have used symbols/motifs in order to convey meaning – use unique movements that can be justified.
7. It is a slow process – technique is important – dynamics essential – changes variations often occur between choreographer to dancer or dancer to dancer – experimenting is vital for change – motifs holds and relates the dance together.
**1.Dance composition is a long drawn out process.
**2.The process is quite difficult – focus is an important process as well as thinking what the dance is giving to the audience.
**3.Not just to do anything on the spot – to go with the music e.g. the feeling.
**4.Listening to the music and dancing what it makes you feel.
**5.Break up the dance into pieces and learn them piece by piece – try to find a meaning behind the dance.
**6.Firstly it is what you want the audience to see, find a piece of music to express your themes, sequence the dance to the music following your motif.
**7.Different methods work for different people – music is paramount to some choreographers and from this movement develops – steps and patterns must relate to the themes and motifs – dance can be mathematical and this can be applied to composition – piece may not be right the first time.

Further responses to the questionnaire (PI Table 7) show that participation in appropriate performance activities prepared the student for the study of dance composition at the Higher School Certificate level.

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[23] The questionnaire was anonymous, and the numbered responses served only to track a student's responses through the questionnaire relative to prior experience and participation in co-curricular dance performance groups (referred to as Dance Companies and Dance Ensembles). The double asterisk indicates students who were not in the researcher's class.

e) **Analysis of the Course Content and Examination Structure of the 2 Unit Dance Syllabus (1992 – 1999) and the Stage 6 Dance Syllabus (2000) (PI Tables 8 and 9).**

The objective of PI Table 8 (page 245) was to compare the apportioning of indicative time across course components relative to past and present Year 11-12 Dance Syllabuses. This table shows the central core components, the options available to students in the major studies and their relative weightings in terms of indicative times. PI Table 9 (page 247) compares the structure and weightings of the *2 Unit Dance Examination* (1993 – 1999), with the revised *Stage 6 Dance HSC Examination* (2001). For the purpose of this thesis it shows the retention of the allocation of a higher proportion of indicative time to the performance component relative to composition and appreciation.

Candidates were first examined externally[24] for the HSC in 2 Unit Dance in 1993 when 123 students presented for the examination (total HSC candidature 59, 324). As is shown in PI Table 9 (page 247) the format of the examination for Core Performance was the presentation of a dance choreographed by the class teacher and/or the students as an outcome of classwork (the product of the process). In 'Core Composition' however while the candidate composed the dance presented for the examination they were not permitted to perform their own work. This determination was seen as:

- providing the best opportunity for the candidates to participate in as well as stand apart from the process and the outcome;
- not advantaging the 'performer', who it was thought might be able to 'improvise' the composition (in part or whole) and/or create a composition as a display of their technical virtuosity;
- providing an opportunity for the student to compose a dance without being limited by their physical capabilities or lack of prior dance experience;
- placing the emphasis on the 'composition' rather than the 'performance' of the composition.

As is shown in PI Table 8 (page 245) the students studied the three core components, and then elected to specialise in one core area, which became their Major Study with an allocation of 40% of indicative time. This structure provided a degree of flexibility that catered for the different backgrounds and expectations of students studying the course, as well as allowing for the differing expertise of those teaching the course. PI Table 9 (page 247) provides an

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[24] State-wide Board of Studies NSW centrally devised and marked examination as distinct from 'internal' or school-based examination (according to a set of descriptors devised by the Board of Studies NSW) School Certificate (Year 10) Dance Examination.

overall perspective of the respective examination instruments and how they reflect the allocation of indicative course time.

PI Table 10 (page 250) provides a perspective on the growth in the number of candidates presenting for the *HSC Dance Examination* 1995-2002. The statistics pertaining to the choice of Major Studies[25] shows that:

> In 2002 approximately 485 candidates attempted the Dance examination. 248 candidates [51%] presented for Major Study Performance, 147 Candidates [30%] presented for Major Study Composition, 65 candidates presented for Major Study Appreciation.
>
> Out of the above, the numbers of candidates recognised by the markers as presenting exemplary works[26] in the practical examination were 29 candidates in Core Performance; 29 Candidates in Core Composition; 31 in Major Study Performance and 9 in Major Study Composition. There has been a significant increase in the number of exemplary works in Core Composition. (Board of Studies NSW, 2003: 5)

In terms of exemplary work notifications for the school at the centre of the investigation (2002), 3 students were nominated in all 3 areas (Core Performance, Core Composition and Major Study Performance). Overall the school received 10 nominations in Core Performance [34% of total nominations for the state], 10 nominations in Core Composition [34% of the total] and 10 nominations in Major Study Performance [30% of the overall nominations]. In the *HSC Dance Examination* (2002) students from the school came first, second and third overall in the examination. Further, 29% of the students were placed in the Band 6 (91-100%) and 34% in Band 5 (81-90%) compared with the State average of 13.5% and 23.9% respectively.

Preliminary Investigation - Summary

The preliminary investigation has shown that:

- the Dance Syllabuses in New South Wales' secondary schools are sited within the context of the study of dance as an artform and that this has implications for content, methodologies and practice;

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[25] 2002 *HSC Notes from the Marking Centre – Dance* (Board of Studies NSW, 2003, www.boardofstudies.nsw.edu.au)

[26] HSC Dance Markers identify candidates during the examination process who they believe best exemplify the syllabus outcomes relative to indicative course time.

- the philosophical base underpinning the study of dance as art in education has:
    - pointed to the development of the model of best practice, the 'midway model' (Smith-Autard, 1994a);
    - lead to the understanding that intrinsic aesthetic/artist judgments in performance, composition and appreciation are informed by the study of technique/style;
    - supported the role of intuition, acquaintance and experiential knowledge as informing the study of dance as an artform.
    - supported the connection between technique, style, performance and the choreographic process, an historical base in professional dance that provides a template for content and methodologies emanating from the teacher.

- In 2002 approximately 485 (289 in 1999) candidates attempted the *HSC Dance Examination* in New South Wales.

- Despite the increase in candidature over ten years (1993-2002), relatively the choice of the elected major studies has remained consistent reflecting a strongly dance performance focus:
    - 248 (51%) candidates elected to present Major Study Performance (150 or 52% in 1999);
    - 147 (30%) candidates, Major Study Composition (85 or 29% in 1999); and
    - 65 (13%) candidates, Major Study Appreciation (54 or 19% in 1999).

Therefore more than half of the candidates spent 60% of the indicative course time (120 hours), in the study of performance.

- an analysis of comments by HSC Dance markers shows that problems re-occur in the candidates' understanding and practice in dance composition.

- An analysis of the results of the HSC Dance Examination for the target school (1996), whose students elected major study performance, showed that comparatively dance composition and appreciation were the weakest components. Additional data collected by questionnaire from Year 12 and Year 11 students at the target school

showed that the teacher choreographing the core and major study performance pieces contributed to their understanding and practice in dance composition.

- through the 'generic dance technique' employed in the Dance Syllabuses in NSW, the style of the dance performed by the students is the teacher's choreographic style. The teacher then, as the choreographer the students will most observe, has the potential to expose best practice in choreography, thereby explicitly enhancing the students' knowledge, understanding and skills in composition, through the students' performance of the teacher's well-made works.

This study proposes that the 'problem' connection between performance and composition identified above resides in teaching methodology and that new methodologies intrinsic to the exemplar-apprentice model would strengthen the interdependency of performance, composition and appreciation in practice. Moreover the development of the new teaching methodologies will further reinforce the link between being choreographed 'on' in performance and the choreographic process in composition. The proposed new methodologies emphasise the role of the teacher in the performance component as a practicing 'exemplar' and the students as 'apprentices'. It is consequent on this approach that the works choreographed for students, as performers, by the class teacher, should be based on an exposé of the processes and formal qualities that underpin dance composition within the concept of dances as works of art.

In conclusion then, on the basis of the analysis of preliminary investigations, this Chapter has clarified the intentions of this study in terms of providing a rationale for the proposed Exemplar-Apprentice model. It has also identified and assessed the strengths and limitations of action research in a dance education context and presented justifications in support of its application in the context of this research project. Data gathering instruments linked to action research were discussed and evaluated in terms of their appropriateness in gathering data pertinent to establishing internal and external validity in relation to the proposed outcome of the research project. The application of these research instruments and the data collected in the empirical research interventions is described, analysed and evaluated in Chapter 5.

Chapter 5: Empirical Research

Introduction

Following on from Chapter 4 which contains a description and analysis of the design of the research methodology and its relevance to the aim of the research questions, Chapter 5 provides a detailed description, analysis, interpretation and evaluation of the interventions conducted in relation to the those questions. While the chapter contains a description of each of the interventions and the data collected, it is proposed here to focus on one representative intervention, intervention 5, in which the data collected is analysed in relation to the aims and objectives of the empirical research.

Empirical Research – Aims and Objectives

Aim

The aim of the Empirical Research was to explore and define methods of teaching dance performance works within the secondary curriculum Stage 5 (Year 10) and Stage 6 (Years 11 and 12) in which the teacher assumes the role of the 'master/exemplar-artist' with the students as 'apprentices', in order to facilitate increased knowledge, understanding and skill in performance and composition.

Objectives

The Objectives of the empirical research are for the students to demonstrate enhanced knowledge, understanding and skill in dance performance and composition (and consequently appreciation) through:

- the teacher as an exemplar-artist choreographing 5 well-made class 'Works'[1] for the students to perform that are in contrasting styles, within the context of their age, stage of development and syllabus and faculty program requirements.

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[1] As described in Note 2, Chapter 3:50 the 'Work' is prepared as an outgrowth of classwork under the guidance of the teacher. In the *Stage 6 Dance Syllabus (Years 11-12)* a 'Dance' and a 'Work' are differentiated in terms of the course component context/ intent. 'A "Work" is considered to be a coherent organisation of technical phrases and sections driven by thematic considerations that create a unified whole'. (Board of Studies NSW, 1999:33)

- the teacher in choreographing well-made works for the students to perform consciously following and exposing the composition areas of study which include:
    - manipulating the elements of dance as they relate to dance composition (space, time and dynamics);
    - generating movement as it relates to dance composition (stimulus material, conception/intent, abstraction, exploration/improvisation, reflection/evaluation, selection/refinement);
    - organising the movement as it relates to dance composition (motif, phrase, motif into phrase); and
    - organising the dance (form/structure) (sequencing, transition, repetition, variation and contrast, formal structures, unity, appraisal and evaluation).

- the teacher consciously following and exposing the performance areas of study in creating and at the same time 'coaching' dance performance intrinsic to the choreographed work. The performance areas of study related to this task include:
    - the elements of dance as they relate to performance (space, time and dynamics);
    - performance quality (control/variation of dynamics/energy, quality of line, projection);
    - relevant music principles;
    - general characteristics of dance performance;
    - the language of dance;
    - anatomical structure in relation to execution;
    - performing complex sequences relative to: anatomical structure, strength, endurance, coordination, consistency in kinaesthetic awareness; and
    - developing consistency of interpretation.

- defining and facilitating the role of the students as 'apprentices' (in performance and composition) in their engagement with the teacher in the role of exemplar artist through:
    - participation in the teacher's choreographic process/practices as apprentices in creating well-made works, performers and observers;
    - reflecting/analysing/evaluating as pupils learning from the teacher's choreographic process/ practices;

- responding to the revised dance journal entries that place greater emphasis on the observation/analysis/evaluation and recording of the teacher's choreographic processes/practices in relation to the areas of study in performance and composition;
- developing increased knowledge, understanding and skill in dance performance in respect of the requirements of each choreographed work; and
- developing increased knowledge, understanding and skill in dance composition that will facilitate selection and employment of the appropriate/relevant compositional process/practices when creating their own dances.

Empirical Research - Design

Time frame

As prefaced in Chapter 1(pp:9-10) the six interventions central to this investigation took place over a twenty-six month period from May 2001 until July 2003. The length of time allocated, content and details of student participation is provided in descriptions of each intervention below.

Context and limitations[2]

The school at the centre of the investigation is designated by the New South Wales Department of Education and Training as a High School of the Performing Arts. This school was the first school in the State to be established for this purpose (1989). Despite the performing arts 'specialist school' designation the student population is comprised of both local and performing arts students[3]. Performing arts students enter the school in Year 7 and Year 11 through auditions held in the previous July to commence the school year beginning late January - early February. At the same time there is a smaller intake of students in other Years, who also enter through audition, depending on vacancies. The implication here is that students commencing study of the *Stage 6 Dance Syllabus' Preliminary Course* in Year 11: may have studied dance at the school for up to four years (to a maximum 750 indicative

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[2] The context and limitations of this empirical research project have been introduced in Chapter 1 and discussed in detail in Chapter 2 but a summary here sited in the context of the empirical work is pertinent.

[3] While the ratio of performing arts students to local students in Year 7 is nominally 50/50 it varies according to the number of applications for local enrolment. The intake for the period 2001-2003 was approximately 90 performing arts students (including 25 specialist dance students) and 30 local students (120 students in Year 7). Across the whole school the ratio is closer to 80% - 20%.

hours[4] over that time); or they may not have studied dance in the school context (rather at a private studio); or have not studied dance at all[5].

The structure, areas of study and content of the dance courses offered at the school[6] are mandated by the Board of Studies NSW (PI Table 12:253). The programming of the content however is the responsibility of the school's dance department. An inspection of the Board of Studies NSW *Stage 6 Dance HSC Examination Requirements* (PI Table 9:247) shows that:

- all students must present: a compulsory core performance solo 'Dance' of between three and five minutes duration choreographed as an outcome of classwork and respond to a safe dance viva-voce; compose a solo dance of between three and five minutes duration to be performed by another student at the school and answer a viva-voce question based on their composition; and then further elect a major study which in the case of performance (most often selected by students at the target school) consists of an additional solo dance of between four and six minutes duration devised from classwork and a viva-voce question related to that performance .

The Dance Department's policies and practices impact on student outcomes in terms of the expectation that:

- the teacher will choreograph the works that are to be performed by the students in each Year (7-12) as well as in co-curricular repertory dance and classical ballet companies and ensembles (the auditioned repertory performing groups are selected on a vertical age/ability grouping as distinct from age related class groups);
- there will be a new class dance choreographed during each semester (Years 7 – 10) in a style selected from the relevant syllabus options and mandated in the dance department program;
- the students will participate in all practical classes except where injured or ill; and
- the students will maintain a dance journal with an entry recorded for each class (according to format devised by the faculty).

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[4] Indicative hours per year for the study of dance: 50 hours in Year 7 (one 80-minute lesson per week/four ten-week terms); 100 hours in Year 8 (two 80-minute lessons per week/four ten-week terms); 100 hours in Year 9 and in Year 10 (plus the possibility of an additional 100 hours for Dance Extension and/or another 100 hours Classical Ballet); 120 hours in Year 11 and in Year 12 (or three 80-minute lessons per week) plus the possibility of the same if also studying Classical Ballet.

[5] It is Board of Studies NSW policy that there are no prerequisites for the study of any subject or course – consequently all students are able to study any course irrespective of the lack of prior knowledge and experience.

[6] *Year 7-10 Dance Syllabus* (Stage 4 – Years 7 and 8, Stage 5 – Years 9 and 10) and the *Stage 6 Dance Syllabus* (Preliminary Course – Year 11 and Higher School Certificate Course – Year 12).

The frequency and the delivery pattern of lessons at the target school is determined by the indicative time allocated to each course in each year by the Board of Studies NSW[7] and by the school's timetabling policy[8]. The delivery pattern of lessons during the week is determined by the structure of the whole school timetable.

The classes targeted during the investigations were allocated to the teacher through the school/faculty timetable for the period 2001-2003 and consequently did not impact on the activities of any other teachers or classes. The classes were appropriate for the purposes of the intervention in that:

- there was some natural continuity: Year 10 Dance Extension, 2001 - Year 11/12, (2002/2003);
- it was possible to test the intervention against the same class level twice: Year 10 Dance Extension 2001-2002; Year 12 Major Study Performance 2001-2002; and Year 11 2001-2002, while some students in Intervention 2 also reappear in Interventions 3 and 6;
- the classes, particularly Year 11 and 12, contained a mix of 'new' and 'old' students;
- the students who had or were completing the *Dance 7-10 Syllabus*' composition areas of study, were at the stage of creating sequences and phrases (motif – motif into phrase-phrases) or beyond and consequently were able to identify, analyse, evaluate and record the teacher's process/practices.

While not related directly to curriculum issues, but of relevance to the delivery of the curriculum (and therefore of consideration for this empirical research project) is the specialist performing arts focus of the target school and the consequent expectations of the Dance Department by students and parents. The reputation for excellence in dance performance[9] that the school has earned is such that it is seen by dance students, parents and the dance community at large as presenting a viable alternative to full-time dance studio or conservatory dance training in terms of:

- demonstrated performance standards;

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[7] Dance in Year 7-10 is an optional elective study. Indicative time for the award of the School Certificate (Year 10) is a minimum 100 hours for One Year (two eighty-minute lessons per week), or a minimum of 200 hours if offered over 2 years. For the Stage 6 Dance Course, the Preliminary Course (Year 11) and the Higher School Certificate Course (Year 12) both have an indicative time of 120 hours (three eighty-minute lessons per week).

[8] See footnote 4 above.

[9] Refer to the accompanying DVD-1

- the choreographic 'prowess' of the dance faculty;
- the range and standard of the co-curricular program[10];
- the range of dance courses offered; and
- the 'hours' a student could spend in dance training/rehearsal/performance[11];

and therefore appeal to those students who might otherwise leave school at the end of Year 10 (School Certificate) or earlier, to pursue full-time dance training with private providers (largely dance studios) with a view to pursuing a professional career in dance as performers. In this context the dance faculty is expected to continually present works that meet the performance expectations of and by the students and as a consequence through which the teachers are recognised as choreographic 'exemplars'. This point is further emphasised in that the dance faculty is selected by 'special fitness appointment'[12] (that is by application and interview based on criteria developed by the school and seen as meeting the needs of the students).

Instruments Employed In Empirical Research[13]

The general topic area of this research project, education, is sited in the area of research identified as 'qualitative research'. While qualitative research has in common with 'quantitative' research the 'concern to investigate and resolve problems', in an educational context the problems 'are always practical problems' (Carr, 1995:79) and as Gauthier (cited in Carr, 1995:79) states 'practical problems are problems about what to do …their solution is only found in doing something'.

The specific area of this research project, dance education, falls into the category of qualitative research referred to as 'action research'[14] in that it is seen as 'diagnosing a problem in a specific context and attempting to solve it in that context to improve practice' (Cohen and Manion, 1994:186). Further that it is 'self-evaluative' in that '...modifications are continuously evaluated within the ongoing situation', with 'the ultimate object being to improve practice in some way or other' (Cohen and Manion, 1994:186).

Further this research project involves:

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[10] The repertory dance company and ensemble program and the classical ballet masterclass program.
[11] A student in Year 10 for example who studied dance and classical ballet electives, participated in the co-curricular master-class program and the repertory company/ensemble program could spend 17 hours per week studying dance.
[12] Rather than by lateral transfer which is the usual method.
[13] The classification of this research project as 'Action Research' is discussed in Chapter 4 but a summary here supports the instruments employed in the empirical work.
[14] See Chapter 4 of this thesis p:84

> the identification of strategies of planned action which are implemented, and then systematically submitted to observation, reflection and change. Participants in the action being considered are integrally involved in all of these activities. (Kemmis and Grundy, 1981, cited in Burns, 1997:346).

In an action research project such as this in which the researcher is the initiator as well as the monitor of his/her own and others' actions, McNiff, Lomax and Whitehead (1996:72-78) suggest that among other procedures audio and videotaping sessions, collegial observations and questionnaires have relevance for identifying the nature of the problem and showing that the program is initiating change.

In this empirical action research project the research instruments identified below (Figure 5.1) have been utilised to determine the nature and scope of the problem and to formulate, test and evaluate the interventions.

Figure 5.1[15]: Empirical Research Instruments applied during the Interventions.

Empirical Research Instrument	**Application**	**Group/ Year/ Table Number**
HSC Dance Exit Point Questionnaire	**Function**: An open-ended questionnaire was distributed to Year 12 students at the target school subsequent to completion of the practical components of the HSC *Dance Examination.* Its purpose was to ascertain the aspects of dance composition found to be most difficult to understand/apply and to identify other course components found to be beneficial in supporting dance composition. **Rationale:** This instrument was selected as appropriate for this action research project in that it did not direct the students' responses and the anonymity provided the student with the freedom to respond without fear of negative consequences	Year 12, 1999-2000 ER Table 5 ER Table 7
Preliminary Course entry point Questionnaire	**Function:** An open ended questionnaire was distributed to Year 11 students to determine their knowledge/experience in dance composition prior to commencing the *Preliminary* and *HSC Courses* with a view to correlating responses with a post HSC examination questionnaire. **Rationale:** This instrument was selected as appropriate to action research in this context in that it did not direct the students' responses and provided the student with the freedom to respond without fear of negative consequences.	Year 11, 2000 ER Table 6 ER Table 7

[15] Empirical Research Tables will be prefixed ER

Analysis of information provided in published reports	**Function**: An analysis of data published by the Board of Studies NSW in the form of the HSC *Dance Examination Reports* enabled the identification of reoccurring problems in understanding and practices in dance composition on a state-wide basis. Additional syllabuses and reports that provided information to support the interventions in this research project include: ▪ *HSC Dance Examination marking guidelines* (Board of Studies NSW, 2003) ▪ *Stage 6 Dance Syllabus* (Board of Studies NSW, 2000) ▪ *Dance Years 7 – 10 Syllabus* (Board of Secondary Education NSW, 1988; Board of Studies NSW, 2003) **Rationale**: information gleaned from these reports assisted in identifying the Syllabus' content areas relative to the problems being investigated and this informed the nature and scope of the intervention.	1995-1999 ER Table 1 ER Table 2 ER Table 3
Analysis of examination marks	**Function**: An analysis of data supplied to the target school in 1997 provided information about the percentage of scaled marks awarded to candidates in the 1996 *HSC Dance Examination* relative to the course components. (Core Performance, Core Composition, Core Appreciation and Major Study Performance). This data showed a weakness in core composition and appreciation compared to core and major study performance. **Rationale**: While the Board of Studies NSW provided this particular data solely for the HSC 1996, it does show a 'problem' area in syllabus outcomes at the target school.	1996 ER Table 4
Audio Taping	**Function:** Audio tape recording of the researcher delivering the lessons that formed Interventions 1 and 2 enabled a transcript to be made of the researcher's process/practices in choreographing the works central to the intervention. The audiotapes provided validation of the degree to which the researcher: ▪ incorporated the performance and composition areas of study into the content; ▪ used relevant terminology; ▪ followed the principles/practices of well-made works that identify the researcher as an exemplar practitioner; ▪ interacted with students. **Rationale:** Audiotaping is an accepted instrument in practice in action research in education. Heard (or read in the case of the transcript of the audiotape) it validates the content and progress of the intervention.	Interventions 1 and 3, (2001). ER Table 1C ER Table 3A ER Table 3C ER Table 5A ER Table 5B
Video Taping	**Function:** Digital videotaping has been used in this action research project to: ▪ record the researcher's delivery of the lesson content in interventions 3, 4 and 5; ▪ record the researcher's interaction with the students during the interventions; ▪ record the students' responses to the researcher during the interventions;	Interventions 3, and 5 (2001-2002). ER Table 3A ER Table 3C

	▪ record the researcher's choreographic works created for each group as an outcome of the intervention which supports their description, analysis and evaluation as well made works by a teacher/exemplar-artist; ▪ record the students' performances (interventions 3, 4, 5 and 6) of the exemplar-teacher's choreography in order to identify, assess and demonstrate (according to the Board of Studies NSW HSC Dance core and major study performance marking criteria) the level of knowledge, understanding and skill attained in the performance areas of study; ▪ record the Year 12 students' compositions (2002) in order to identify and assess (according to the Board of Studies NSW HSC Dance core composition marking criteria) the level of knowledge, understanding and skill demonstrated in the core composition areas of study to their work. **Rationale**: Videotaping is an accepted instrument in practice in action research in education. The camera is placed in a relatively unobtrusive location where it covers the actions of the researcher and all the students in the room. It could also be argued that the camera fulfills the function of a non-participant observer.	ER Table 5A ER Table 5B
Student Journals	**Function:** The function and role of the student journal is central to this investigation where it serves to: ▪ record the progress of the intervention from the students' perspective; ▪ record the researcher's interventions from the students' perspective; ▪ become a focus of the intervention in that revisions of the journal questions re-direct the students' observation/analysis/reflection/evaluation and recording of the researcher's content and delivery; ▪ provide confirmation of what was being 'received' by the students relative to the researcher's intention. In the case of the Year 12 Core Composition journal it enabled the researcher to follow the students' thought processes in applying the composition areas of study in composing their dances. **Rationale**: While some philosophers writing on action research in education raise concerns about the validity of students' journals from the perspective that the student may simply write what the researcher wants to read (either in terms of gaining favour or marks), in this context several factors support their validity as a valuable research instrument in these interventions: ▪ journal writing has been a focus of attention of the Dance Department at the school at the centre of the investigation for twelve years; ▪ students from Year 7 - 12 are familiar with journal writing as a recording and assessment instrument; ▪ failure to observe/record fully/accurately in journals is recognised in the school as contributing to journals being of lower standard; ▪ students from Years 7 – 12 are encouraged to analyse the teacher's choreography in order to be able to	Interventions 1, 2, 3, 5 and 6 (2001-2002). ER Table1D ER Table 1F ER Table 2A ER Table 3A ER Table 3C ER Table 5C ER Table 6B ER Table 6D

	perform it at a higher standard; ▪ analysis of the teacher's choreography (core and major study performance) and student's choreography (core composition) provides important knowledge that supports the viva-vocé components of the HSC Dance practical examinations; ▪ reading the student journal entries provides some level of assessment of their integrity/credibility.	
Student assessment tasks/ assignments	**Function**: In this research project the students' assessment tasks (Year 12) and assignments (Years 10 – 11) function similarly to the student journals in that they provide an indication of the level of knowledge and understanding attained by the student at the conclusion of the intervention. **Rationale:** The rationale for the inclusion of student assessment tasks/assignments refers to the same limitations and mitigating factors that reside in the inclusion of student journal entries. The most significant limitation of the assessment task/ assignment as a research instrument in this project is its inability to identify 'additional' knowledge gained as an outcome of an intervention, rather that a particular level of knowledge/ understanding is present and can be measured. On the other hand this limitation is militated to a degree in that even if the intervention being tested has simply 'reinforced' the students' prior knowledge it will still measure the students' level of knowledge, understanding and skill attained and that information may direct future interventions.	Interventions 1, 2, 4, 5 and 6 (2001-2002) ER Table1E ER Table 2B ER Tables 4A1-2 ER Table 4B ER Table 4C ER Tables 5D1-3 ER Tables 6E1-3

Description of the Interventions[16]

Intervention 1

The initial test intervention (Intervention 1) was timetabled from the first to the twenty-second of May 2001, comprised ten 80-minute lessons (Tuesday, Thursday and Friday each week) and was delivered to a target group of twelve Year 12 students commencing the Major Study Performance component of the *Stage 6 Dance Syllabus*. The areas of the study[17] for this component lead to the students' performance of a solo 'Work'[18] of between 4 and 6 minutes duration at the HSC (Higher School Certificate) Dance Examination[19]. This course component is allocated 40% of indicative course time[20]. Of the twelve students, nine had enrolled at the school in Year 7, one had enrolled in Year 8 and two in Year 11.

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[16] In the interventions the researcher is identified in the body of the text and in the students' journals, assessment tasks and assignments as (the Teacher).
[17] The areas of study are shown in ER Table 6B:489.
[18] See Note 10, Chapter 1 on page 10 of this document for explanation.
[19] The performance of a solo 'Work' of between 4 – 6 minutes duration, emanating from classwork, based on 'Dance Technique' and performance quality. Viva vocé of up to 8 minutes duration in which the candidates discuss their 'Work' in relation to the areas of study.
[20] While this is nominally 120 hours in practice the siting of the HSC Practical Dance Examinations in Term 3 Week 4 means that 80% of the 120 hours has to be taught in 3 terms (out of a maximum of 4).

Consequently all students (but in particular ten of the twelve students) were familiar with the Dance Department's policies and practices regarding performance, composition, appreciation, assessment and journal writing.

The goal of this intervention was to test a potential enhancement in the students' knowledge, understanding and skill in composition as well as in performance by developing the role of the teacher as an exemplar in choreographing the students' Major Study Performance work. The process/practice employed by the teacher was based on:

- choreographing the work explicitly according to the composition areas of study;[21]
- simultaneously deconstructing the work as it was being created;
- directing the students' observation/reflection/analysis and recording using revised dance journal entries to strengthen the link between the teacher's processes/practices and the areas of study. The journal questions employed in interventions 1 and 2 are shown in ER Table 1F (p:301)

The teacher's process/practices in each lesson was recorded on audiotape and compared to the student journal entries (ER Table 1C:266). The students' performances of the finished 'Work' were recorded on digital videotape, and assessed according to the Board of Studies NSW *HSC Dance marking criteria for Major Study Performance*. Samples of the students' written assessment task (ER Table 1I:310 were collected and compared (ER Table 1E[22]:293).

In a sense the intervention began in 'reverse' by initially revising the students' dance journal questions (ER Table 1F:301), in order to embed more explicitly (and to direct the students' focus more towards) the areas of study in performance and composition. In addition the revised journal entries provided a mechanism to:

- focus observation during practical sessions;
- facilitate deconstruction, analysis and recording of the teacher's choreographic process/practices;
- observe and compare the achievements of other students; and
- reflect on their own achievements.

Further, the revised journal entries provided a direction for the teacher who was then able to work 'forwards' through their choreographic process/practices ensuring that each lesson

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[21] The areas of study are shown in ER Table 6B:489.
[22] This Table further shows the links between the two students' responses to the assessment tasks and key words from the composition areas of study.

contained practices as well as knowledge related to composition and performance that linked to the journal questions for the students to analyse and evaluate.

The emboldened areas in ER Tables 1G:303, 1H:306 and 1I:310 show the links between the dance journal questions, the assessment task and the core performance, composition and appreciation areas of study. In a sense the students' responses to the journal questions are a formative process orientated assessment whereas the assessment task questions are summative (targeting the finished Work).

At the outset of the intervention the teacher distributed information to the students about the accompaniment that provided the stimulus for the work (title, composer, background notes, phrases, counts, tempo, dynamics and instrumentation). That is, an analysis of the structure of the accompaniment and its link to the choreographic structure of the work relative to the intent (ER Table 1A:257). Prior to the final session of the intervention the researcher revised this Table (ER Tables 1B:259) to include more specific links to the elements of dance and:

- the themes/content/motifs;
- the action in space: shape, geometry of the space ,level, floor pattern, design in space (personal, active, performance);
- the time elements;
- dynamics.

This sample taken from the transcript of the audio tape recording of the first lesson in intervention 1 shows the teacher-exemplar consciously and explicitly targeting the composition areas of study:

> ***(Teacher): What is this dance going to be about?***
> ***What are we going to be able to communicate?***
> ***What can we communicate in this dance given the stimulus?***
> ***It's not necessarily about love – what emotions? - sinking, struggling,***
> ***'stopping from drowning.***
> ***What else?***
> ***How might we do this?***
> ***If you were going to start this dance what would you do?***
> ***What kind of shapes would you think for this theme that we have just talked about? (Student): Curved inwards.***
> ***(Student): Unbalanced.***
> ***(Student): Non-sequential patterns or directions.***
>
> (ER Table 1C:266, Session 1).

> ***(Teacher): What we are doing is creating a motif, not necessarily in one or two movements but in a repeated idea.***

> ***(Teacher): The hard thing here is that I need a percussive release of energy and how to get it from the end of one position to the beginning of another.***
>
> ***(Teacher): What is happening here is that you are presenting allegorical images – the song is not about rowing a boat the song is about relationships.***
>
> (ER Table 1C:266, Session: 4).

The audiotape transcript also shows links to the performance areas of study:

> ***(Teacher): That transitional phrase, the one that starts from here – I really want you to work on technique and performance quality in that phrase moving back because there are lots of hard transitional movements, one after the other: one – the images; two the release of energy so that it doesn't destroy the image – if you do this correctly you are going to enhance the image. If you pull 'this' away too quickly or drop it, then you drop the image and it's very important because what we are seeking to do is to engage your audience emotionally. It's working really well. Everyone who watches it says that it is a really beautiful piece, but it's really the performance – it's really hanging in there – it's not technique – you've all got that … it's all really how you perform it … I really want you to watch that phrase.***
>
> (ER Table 1C:266, Session: 9)

The emboldened areas in the audiotape transcript of the teacher's lesson and the students' journal entries (ER Table 1C:266) shows the explicit/implicit references made by the teacher and recorded by the student relative to the areas of study in the composition component. A reading of the content delivered in the first session by the teacher (ER Table 1C:266) shows that emphasis was also placed on the relevance of the intervention to the second phase of the students' Core Composition task[23].

As stated in Chapter 1, the motivation for this research resides in data received from the Board of Studies NSW (1996) showing that despite the majority of students in the class

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[23] The school at the centre of the intervention programs the core composition task in two phases. The first phase is the composing of the 'Dance' by the student. At this time the 'Dance' (performed by the student composer) is videotaped and a copy of the videotape returned to the student for their analysis/ evaluation (HSC core composition assessment task: Year 12, Term 1, week 9). The second phase occurs when the student composer receives feedback from the assessment task and then proceeds to teach the composition to the student dancer at the school who will perform it for the HSC examination. This second phase gives the student the opportunity to view the dance from the 'outside' and to make any alterations they consider necessary. The core composition is finally assessed at the trial HSC examination (Year 12, Term 3, weeks2/3, potentially some 14 weeks later and some 8 weeks after the completion of the major study performance – Interventions 1 and 5) when the dance is performed by the student's dancer and assessed according to the HSC marking criteria for this component (ER Table 9B:569).

having had considerable practical experience of choreography as performers through well-made class and school repertory dance company works choreographed by their teachers, the HSC examination results in core composition for the target school were significantly below those in the performance components (PI Table 4:236). It would seem logical to assume then that either:

- the works being made for the students to perform were not 'well made'; and/or
- the students were not making a connection between the composition of the works they were performing and their own compositions; and/or
- the teachers were not employing a methodology in making and teaching the works that directed the students to make such a connection.

The purpose of intervention 1 then was to test the outcomes of employing an exemplar-apprentice methodology in choreographing an HSC examination work for Major Study Performance. The methodology employed in the proposed model:

- conformed to the framework employed to describe, analyse and evaluate a well-made dance work of art[24];
- followed the compositional processes outlined in the composition areas of study *(Stage 6 Dance Syllabus)*; and
- ensured that the students were able to identify, analyse and be informed by the teacher's processes/practices in understanding and performing the work and through their own compositions.

In summary then the methodology employed and tested in intervention 1consisted of:

- a revised journal entry targeting the areas of study in performance and composition;
- the teacher distributing information to students about the process of dance composition and the composition areas of study;
- the teacher distributing a structural and thematic breakdown of the accompaniment that provided the stimulus for the work to be choreographed;
- the teacher consciously following the composition areas of study when choreographing the work;
- the teacher ensuring that in each lesson the work was explained and deconstructed in terms of the process/practices employed and that it incorporated the language of the composition areas of study relative to the work being created;

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[24] ER Table 7A:539 contains an analysis of the work choreographed as an outcome of Intervention 1 according to this framework.

- the teacher consciously linking the composition and performance areas of study when instructing the students about performing the work;
- the teacher ensuring that the students' participation in the teacher's process/practices in choreographing the work was followed by observation, analysis, evaluation and recording of each lesson in conjunction with the syllabus' areas of study of study;
- an analysis of students' journals, assignments and assessment tasks.

The methodology developed and tested in this intervention was used in each subsequent intervention in that consciously following and exposing the composition areas of study in the syllabus has to a degree mandated the choreographic processes/practices[25].

Intervention 2

The second and parallel test intervention (Intervention 2) consisted of twelve 80-minute lessons, delivered from the second of May until the eighth of June 2001. This intervention targeted a class of sixteen Year 10 Students, fourteen of whom had been enrolled since Year 7 and the remaining two in Year 9. All students in the class therefore were familiar with the Dance Department's policies, practices and expectations. This group had elected to study the *Year 10 Dance Performance Extension Course.* The aim of this extension course is to focus on the performance of choreography with the view to enhancing performance skills (and implicitly technique) rather than focus explicitly on dance technique as such.

The framework and content of the Year 10 dance performance component is contained in the *Dance Years 7 – 10 Syllabus* (Board of Secondary Education NSW, 1988, revised by the Board of Studies NSW, 2003) while its delivery in the school context resides in the Dance faculty program. For the period of this intervention the style of dance that had been programmed for study was Musical Theatre.

The data collected in Intervention 2 was limited to two samples of student' journal entries (ER Table 2A:314) and written assignments (ER Table 2B:334), the tasks of which included an analysis of:

- the context of the work;
- the intent of the work;
- the characteristics of the dance style and how they are shown in the work;

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[25] See Chapter 1:10-11.

- the selection of the movement material;
- the formal qualities of the work;
- the student's performance of the work.

The emboldened areas in each of these tables identify explicit links to the *Stage 6 (Years 11-12) Dance Syllabus* composition areas of study (the course these students would commence the following year). The journal model employed in this intervention was the same as that in intervention 1 (ER Table 1F:301).

The rationale for this link to the *Stage 6 Dance Syllabus*' core composition areas of study (rather than composition areas of study in the Dance Years 7-10 Dance Syllabus) for this Year 10 dance extension class takes account of the fact that:

- the *Year 7-10 Dance Syllabus* (Board of Secondary Education, 1988) was under review at the time and as is shown in the revised *Dance Years 7-10 Syllabus* (Board of Studies NSW, 2003: 15-17) the composition areas of study are more in line with those in the *Stage 6 Dance Syllabus* (Board of Studies NSW, 1999b);
- the students would shortly be commencing the *Preliminary Course* (Year 11) of the *Stage 6 Dance Syllabus*.

As discussed previously Intervention 2 employed the same methodology as in Intervention 1:

- it began with the students' dance journals;
- it targeted both practical and theoretical knowledge through participation in the teacher's process/practices in choreographing the class dance; and
- it focused on directed observation, analysis, evaluation and recording of the lesson in conjunction with the syllabus' areas of study.

The differences however between intervention 2 and 1 were:

- the age and experience of the students participating in the study (2 years younger);
- the style of the work (Musical Theatre)[26]; and
- the performance content was based at the Year 10 level (*Dance Years 7-10 Syllabus)*, rather than the major study performance component of the *Stage 6 Dance Syllabus* (Year 12).

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[26] ER 7B:542 contains an analysis of this work according to the framework employed to describe, analyse and evaluate a well-made work.

Intervention 3

The third intervention (commenced on the first of November 2001 until the fifth of December 2001) sought to test the potential of the dance journal questions to direct the students' observations, analysis, and recording of the teacher's process/practices even more explicitly into the composition areas of study. The target group was the same that had participated in intervention 2 and therefore was accustomed to the teacher's revised methodology and the style of the journal questions. The model of delivery of the content was the same as for intervention 1.

The empirical research data collected included:

- samples of the students' journal entries (ER Table 3B:347);
- samples of students' performances on videotape;
- the recording of all lessons on digital video and audiotape; and
- an analysis of the work according to the framework employed to describe, analyse and evaluate a well-made work (ER Table: 7C:546)

ER Table 3A (p:340) provides a sample transcript from video and audiotape of lesson 1. For the purposes of analysis a transcript was also made of a lesson 2 and used to compare the teacher's delivery of the content and the students' interpretation of the delivery and the content as recorded in their journals (ER Table 3C:350).

The students' journal questions are intended as homework following each class (facilitating reflection, deconstruction, analysis, evaluation and recording) and consequently do not correlate exactly with time frame of the delivery of the content by the teacher. It is shown clearly however that there is a correlation between the process/practices demonstrated by the exemplar and the level of understanding and appreciation shown by the student 'apprentices'.

ER Table 1F (p:301), provides a comparison of the journal questions employed and tested in Interventions 3 with those in Interventions 1 and 2. The questions employed here (intervention 3) place greater emphasis on observing and recording observations related to the internal structure of the work being choreographed. The purpose here was to:

- assess this change of emphasis in terms of enhancing the students' knowledge in relation to the process of symbolising the concept/intent through abstraction;
- the abstraction of 'body language';
- the link between this process and creating motifs;
- the purpose of the motif and its development into a phrase;

- identifying a phrase through its structure; and
- assessing the process as a way of adding to the student's movement vocabulary.

Two students' performances of the finished work (the 'product' of the intervention) were recorded on videotape. It was not possible in this intervention however to identify any further enhancement in the level of skill related to improved compositional practices (other than the knowledge and understanding shown in journal entries) in that as explained previously this class focuses entirely on performance.

Intervention 4

Intervention 4 targeted another Year 10 Dance Extension Class at the commencement of the school year 2002. The areas of study and the delivery model were the same as for the Year 10 Dance Extension Class in 2001 (Interventions 2 and 3) except that the style of dance studied was Modern (Contemporary) Dance. The methodology used in previous interventions was employed to choreograph, deconstruct and teach the performance requirements the work.

Where this intervention differed in relation to previous interventions can be seen in:

- the timing of the intervention - at the beginning of the school year (the majority of the students had not been taught by the researcher since Year 7 and consequently had limited or 'hearsay' expectations of the teacher in terms of process/practices); and
- the revised journal entry questions. The Figure (5.2) below provides a comparison of the journal questions employed in Interventions 2 and 3 and 4, all of which involve a Year 10 Dance Extension class:

Figure 5.2: Comparison of journal questions employed in Interventions 2, 3 and 4.

YEAR 10 DANCE PERFORMANCE EXTENSION – JOURNAL INTERVENTIONS		
Intervention 2 (May 2001)	**Intervention 3 (November 2001)**	**Intervention 4 (March 2002)**
Give a brief outline of what happened in the lesson/rehearsal (two or three sentences). **What did you think that the choreographer was trying to achieve in this rehearsal?** **Did the choreographer give you any clues as to what they were trying to achieve?**	INTERNAL STRUCTURE How does this phrase commence/end? How is this phrase separated from the other phrases around it? What is the purpose of this phrase in the overall structure of the dance?	**Give a brief outline of what happened in the lesson (2/3 sentences).** What corrections did the teacher give the class in this lesson? Did you receive any personal corrections (if so what were they)?

What phase of the development of a work did this session fall into: generating the movement; organising the movement; organising the dance (may be more than one)? How did you arrive at this conclusion? **What Choreographic processes did you observe that the choreographer used in this session?** **Did you understand what the choreographer was trying to achieve (the purpose of the movements generated by the choreographer in this session and how they linked to the intent of the work)? How did you arrive at this conclusion?** **What did the choreographer require of you in terms of your performance? How did the choreographer explain that? Did you achieve what the choreographer required? Why/Why not? Who did you think best achieved the choreographer's requirements? What performance qualities did they have that made you think that they had achieved the choreographer's intention?** **What did you learn about the choreographic process from this session?** **What did you learn about performance from this session?** **What dance composition or dance performance terminology did the choreographer use in this session and how did it relate to the work?**	Identify and describe the most important shapes in this phrase (level, geometry, and design in space). What 'body language' do these shapes communicate? How would you rate these shapes on a scale from abstract to representational (literal)? What is the motif in this phrase? What does this motif tell you about the choreographer's intent/approach in this phrase? **Describe the use of dynamics in this phrase. Describe the quality/qualities produced by the dynamics in this phrase. How does this use of dynamics reflect the choreographer's intention?** **Describe the use of SPACE in this phrase. How does this use of space reflect the choreographer's intention?** Overall what is communicated to you by this phrase? PERFORMANCE QUALITY What do you as a performer have to do in order to achieve the choreographer's intention in this phrase (application of the elements of dance, kinaesthetic awareness, line, focus, projection, commitment)? Where do you think are the key transitions in this phrase? What is required to achieve these transitions in character with the choreographer's intent? What aspects of musicality do you need to be aware of in this phrase? If you were describing this phrase to another dancer, what specific things would you tell them that they needed to do in order to achieve the choreographer's intent?	What do you think that the teacher was trying to achieve in this lesson? What helped you to form this conclusion? What did you observe that others did well in this lesson that you could learn from? **What aspects of the elements of dance were employed in this lesson? What did you learn about them?** **What dance terminology was used in this lesson? Did you understand: (1) the terminology (2) the use of the terminology?** What aspects of safe dance were emphasised in this lesson? What aspects of safe dance did you use in this lesson? **What do you think that the choreographer was trying to achieve in this lesson? Did the choreographer give you any clues as to what they were trying to achieve?** Can you identify any link(s) between your technique exercises, **the elements of dance** and the movements being generated by the choreographer for this work? **What compositional processes did you observe that the choreographer used in this lesson?** **Did you understand the purpose of the movements generated by the choreographer in this lesson and how they linked to the intent of the work? How did you arrive at this conclusion?** **Do you think that the choreographer was at the stage of generating the movement, organising the movement or organising the**

		dance? How did you arrive at this conclusion? **What did the choreographer require of you in terms of your performance? How did the choreographer explain their requirements? Did you achieve what the choreographer required (yes/why not)? Who do you think best achieved the choreographer's requirements? What performance qualities did they have that made you think that they had achieved the choreographer's intention?** **What did you learn about the choreographic process from this lesson?** **What did you learn about performance from this lesson?** **What area(s) will you target to work on in the next lesson**?

The text emboldened in blue shows the correlation between the journal questions employed in Intervention 2 and Intervention 4. The areas in red show the correlation between Intervention 3 and Intervention 4. What may be seen from this table is the change of emphasis in the journal questions between Interventions 2 and 3 (as described previously), whereas the questions implemented in Intervention 4 contain aspects of both. The journal questions employed in Intervention 3 focused the students' attention on the 'abstraction of body language' and related internal structure, which was a variation on the more comprehensive style of questioning employed in Intervention 2. Intervention 4 on the other hand adopted some aspects of the Intervention 3 questions (albeit in a more succinct form) but in the main returned to the more comprehensive question style of Intervention 2. While the Intervention 4 journal questions added a reference to 'safe dance practice' (previously neglected and integral to performance) their particular direction focused on the link between: the elements of dance (sourced in both the performance and composition areas of study); technique exercises (dance training); and the movements being generated by the choreographer in the work (style).

The data collected from this intervention consisted of:

- digital videotape recordings of the teacher delivering the lesson content for sample session during the period of the intervention;

- digital videotape recordings of the students performing the work that was the outcome of the intervention;
- three sample students' assignments submitted at the end of the intervention.

The assignments completed by the students at the end of the intervention sought to test their knowledge and understanding of performance quality, interpretation and style relative to the work through four tasks:

1. Analyse the semester 1 performance work in terms of:
    - the context of the work;
    - the intent of the work ;
    - the accompaniment;
    - the characteristics of the choreographer;
    - how the choreographer has employed the elements of dance in generating the movement, organising the movement and organising the dance; and
    - the overall success of the work in achieving its intent.

2. What specific information did the choreographer give the performer about:
    - how to use the elements of dance to achieve the intent of the work?
    - how to communicate meaning through the movement 'symbols'?
    - how to ensure that the audience receives the 'correct' meaning and develops an understanding of the 'dance'?

3. Analyse your performance of the dance (from videotape) in terms of:
    - your use of the elements of dance in attempting to achieve the intent of the work;
    - your attempt to communicate meaning through movement 'symbols';
    - your attempt to ensure that the audience received the 'correct' meaning and developed an understanding of the 'dance';
    - your overall performance quality, musicality, projection, commitment, consistency and kinaesthetic awareness; and
    - areas to improve.
4. Select three technique exercises from your usual dance class that you feel help you to understand/perform aspects of the class dance more effectively.

ER Tables 4A-1:376, 4A-2:385, 4B:393, and 4C:399 provide a comparison of the three sample student responses to the four tasks that comprised the assignment described above.

Intervention 5

Intervention 5 applied and tested the methodology on fourteen Year 12 students during creation of their major study performance work. The intervention consisted of fourteen 80-minute lessons and took place from the thirtieth of April 2002 until the fourth of June 2002. The areas of study as well as the model and frequency of the delivery of the lessons were the same as that for Intervention 1.

Of the fourteen students in the class there was a considerable range of dance knowledge, understanding, skill and experience. Five students had been at the school for six years, of whom four had been performers in a co-curricular repertory dance company since Year 7 (indicative of their skill in dance performance). Nine students had commenced in Year 11 and therefore had been at the school for less than eighteen months. However, through the normal process of classes, assignments, assessments and testing it is reasonable to assume that at the time of the intervention all of the students were familiar with the Dance Department's policies, practices and expectations.

The areas in which the journal entries employed in Intervention 5 differed to those employed for the corresponding class the previous year (Intervention 1) is shown below in Figure 5.3:

Figure 5.3: Comparison of Year 12 Major Study Performance journal questions employed in Intervention 1 (2001) and Intervention 5 (2002).

YEAR 12 DANCE MAJOR STUDY PERFORMANCE – JOURNAL INTERVENTIONS	
2001 (INTERVENTION 1)	**2002 (INTERVENTION 5)**
Give a brief outline of what happened in the lesson/rehearsal (two or three sentences). **What did you think that the choreographer was trying to achieve in this rehearsal? Did the choreographer give you any clues as to what they were trying to achieve?** **What phase of the development of a work did this session fall into: generating the movement, organising the movement, organising the dance (may be more than one)? How did you arrive at this conclusion?** **What Choreographic processes did you observe that the choreographer used in this session?**	**Give a brief outline of what happened in the lesson/rehearsal (two or three sentences).** **What did you think that the choreographer was trying to achieve in this rehearsal? Did the choreographer give you any clues as to what they were trying to achieve?** **What phase of the development of a work did this session fall into: generating the movement, organising the movement, organising the dance (may be more than one)? How did you arrive at this conclusion?** **What Compositional processes did you observe that the choreographer used in this session?**

Did you understand what the choreographer was trying to achieve (the purpose of the movements generated by the choreographer in this session and how they linked to the intent of the work)? How did you arrive at this conclusion?	**What aspects of the elements of dance (space, time & dynamics) were employed in this lesson and how were they employed and what did you learn about them in this lesson?** **Did you understand what the choreographer was trying to achieve (that is the purpose of the movements generated by the choreographer in this session and how they linked to the intent of the work)? How did you arrive at this conclusion?** **Can you identify any link(s) between your technique exercises, the elements of dance and the movements being generated by the choreographer for this work?**
What did the choreographer require of you in terms of your performance? How did the choreographer explain that? Did you achieve what the choreographer required? Why/Why not? Who did you think best achieved the choreographer's requirements? What performance qualities did they have that made you think that they had achieved the choreographer's intention?	**What did the choreographer require of you in terms of your performance? How did the choreographer explain that? Did you achieve what the choreographer required? Why/Why not? Who did you think best achieved the choreographer's requirements? What performance qualifies did they have that made you think that they had achieved the choreographer's intention?** **What corrections did the teacher give to the class (or individuals) in this lesson? Did you receive any personal corrections in this lesson (if so what were they and what did you do about them)?**
What did you learn about the choreographic process from this session?	**What did you learn about the choreographic process from this session?**
What did you learn about performance from this session? **What dance composition or dance performance terminology did the choreographer use in this session and how did it relate to the work?**	**What did you learn about performance from this session?** **What dance composition or dance performance terminology did the choreographer use in this session and how did it relate to the 'Work'?**

The text emboldened in blue in Figure 5.3 above (Intervention 1 and 5 journal questions) shows the links to:

- the elements of dance and their function in choreography and performance;
- the elements of dance, dance performance technique and the movements generated by the choreographer; and
- personal and class corrections.

The methodology employed to create and teach the work followed that tested in intervention 1 and reinforced in subsequent interventions.

The data collected from Intervention 5 included:

- digital videotape recordings of the teacher delivering the lesson content for the period of the intervention[27];
- digital videotape recordings of the students performing the work that was the outcome of the intervention[28];
- an assessment of two students' performances of the work according to the Board of Studies NSW HSC Dance Major Study Performance marking criteria – ER Tables 9A-1:567, and 9A-2:568. (www.boardofstudies.nsw.edu.au);
- digital videotape recordings of the students' core compositions[29];
- an assessment of the students' compositions according to the Board of Studies NSW HSC Dance Core Composition marking criteria – ER Tables 9B-1:570, and 9B-2:571. (www.boardofstudies.nsw.edu.au);
- three sample students' journals written during the intervention (ER Table 5B:413);
- four sample students' assessment tasks completed at the end of the intervention (ER Table 5D 1-3:445-468);
- one sample student's core composition journal (ER Table 5E:469); and
- the description, analysis and evaluation of the work choreographed as an outcome of the intervention according to the well-made work framework (ER Table 7D:549).

Intervention 6

The final intervention (Intervention 6) employed the methodology tested and applied in preceding interventions. The target group in this instance was a class of nineteen Year 11 students (2002) who had just become Year 12 (2003)[30] commencing the Core Performance component of their HSC Dance Course. The intervention took place from the twenty-sixth of August until the eighth of November 2002 and consisted of fourteen 80-minute lessons, delivered within the framework of the school timetable (Mondays, Tuesdays and Fridays). Of the nineteen students, eight had been enrolled at the school since Year 7 and a further three students in Year 9. The remaining eight students had entered the school in Year 11 and

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[27] A transcript of Sessions 1 and 2 is contained in ER Tables 5A:405, and 5B:413.
[28] See DVD-2.
[29] See DVD-2.
[30] It is the practice in NSW secondary schools that as one Year 12 class leaves school at the beginning of Term 4 to commence their 'study vacation' prior to sitting for the written HSC examinations, the following Year 11 class commences Year 12 work and consequently becomes the new Year 12 (prior to the commencement of the calendar/academic year).

therefore had less than ten months experience of the teacher's process/practices and the Dance Department's policies and expectations.

Figure 5.4 below compares the journal questions developed for Intervention 6 with those for the corresponding class in the previous year[31].

Figure 5.4: Comparison of Core Performance journal questions for Year 11 (2001)/ Year 12 (2002) with Year 11 (2002)/Year 12 (2003).

YEAR 12 DANCE CORE PERFORMANCE – JOURNAL INTERVENTIONS	
YEAR 11 (2001)/YEAR 12 (2002)	**YEAR 11 (2002)/YEAR 12 (2003)**
Give a brief outline of what happened in the lesson/rehearsal (two or three sentences). **What did you think that the choreographer was trying to achieve in this rehearsal? Did the choreographer give you any clues as to what they were trying to achieve?** **What phase of the development of a work did this session fall into: generating the movement, organising the movement, organising the dance (may be more than one)? How did you arrive at this conclusion?** **What Choreographic processes did you observe that the choreographer used in this session?** **Did you understand what the choreographer was trying to achieve (the purpose of the movements generated by the choreographer in this session and how they linked to the intent of the work)? How did you arrive at this conclusion?** **What did the choreographer require of you in terms of your performance? How did the choreographer explain that? Did you achieve what the choreographer required? Why/Why not? Who did you think best achieved the choreographer's requirements? What performance qualities did they have that made you think that they had achieved the choreographer's intention?** **What did you learn about the choreographic process from this session?** **What did you learn about performance from this session?**	**Give a brief outline of what happened in the lesson (2/3 sentences).** **What corrections did the teacher give the class in this lesson? Did you receive any personal corrections (if so what were they)?** **What do you think that the teacher was trying to achieve in this lesson? What helped you to form this conclusion?** **What did you observe that others did well in this lesson that you could learn from?** **What aspects of the elements of dance were employed in this lesson? What did you learn about them?** **Can you identify any link(s) between your technique exercises in this lesson, any dance sequences created and the elements of dance?** **What dance terminology was used in this lesson? Did you understand: (1) the terminology (2) the use of the terminology?** **What aspects of safe dance were emphasised in this lesson? What aspects of safe dance did you use in this lesson?** **What did you learn about performance in this lesson?** **What did the teacher require of you in terms of your performance quality? How did the teacher explain their requirements? Did you achieve what the teacher required (why/why not)? What performance quality did others have that made you think that they had achieved the teacher's intention?**

[31] The journal questions for Year 11 2001/Year 12 2002 were the subject of a test intervention but do not form part of this empirical study.

What dance composition or dance performance terminology did the choreographer use in this session and how did it relate to the work?	What area(s) will you target to work on in the next lesson?

In the figure above (5.4) the text emboldened in blue highlight areas of correlation between the journal models. The text in black relates directly to the core performance areas of study (such as Safe Dance Practices), while that in red targets the study of composition (albeit with different emphases). Analysis shows that with Year 11, 2001/Year 12, 2002 the focus was more on choreographic processes directed at the development of the dance, whereas with Year 11, 2002/Year 12, 2003 the focus initially links the elements of dance to technique exercises and then later to the creation of dance sequences.

The rationale for this change of emphasis resides in the nature of the two groups. While there is a similarity in terms of the structure of the class, the group targeted in Intervention 6 was comparatively less experienced in terms of knowledge skill and understanding in performance and composition. With 50% of indicative course time allocated to performance in Year 11, the journal questions were directed towards composition as an outcome of the connection to the dance technique (the area of study where students had spent most course time) that would provide the foundation for the choreography that was to follow.

The data collected from intervention 6 consisted of:

- digital videotape recordings of the students performing the work that was the outcome of the intervention;
- one sample student's journal written during the intervention (ER Table 6B:489);
- two samples of students' written assignments completed at the end of the intervention and in which they analysed the core performance dance and their performance of it (ER Table 6E 1-3:530-538);
- four sample students' assignments in which they deconstructed and analysed the choreography and their performance of it in line with the composition areas of study and in which they also identified the knowledge of composition acquired through the making of the dance (ER Table 6D:506); and
- the description, analysis and evaluation of the work choreographed as an outcome of the intervention according to the well-made work framework (ER Table 7E:552).

Where intervention 6 differed further from other Stage 6 Dance Syllabus Interventions (Interventions 1 and 5) was:

- in the timing of the intervention;
- the modification to the journal questions (described above); and
- in the range of tasks that formed the final assignment (ER Tables 6E 1-3:530-538). ER Table 6C:502, shows both the journal questions and the assessment task).

A detailed analysis of these modifications follows below[32].

Interventions 1 and 5 followed the first stage of the students' core composition task while Intervention 6 targeted the choreographing of the Core Performance dance, which the school programs before the core composition component[33]. The rationale for the timing of Interventions 1 and 5 resided in the nature of the core performance 'Dance' and the major study performance 'Work'[34]. It was originally thought that the 'thematic' direction of the major study performance work would facilitate access to the composition areas of study and subsequently to the performance of the work by engendering a sense of 'ownership' linked to enhanced knowledge and understanding. Relative to dance faculty programming and the *HSC Dance Examination* timeline there was an opportunity for the students to further develop and refine their core composition informed by the experiential knowledge and understanding gained from the intervention.

The nature of the core performance dance however:

> ... a coherent organisation of technical sequences, phrases and sections that contribute to the overall unity of the 'Dance', but need not be driven by thematic considerations; (Board of Studies NSW, 1999b:23).

was initially thought to be of less value in terms of learning about composition[35] in that it need not be driven by 'thematic considerations' and therefore 'meaning' and consequently might not be as appropriate a 'vehicle' to be identified as being 'well-made' and therefore an exemplar for the students.

The task in Intervention 6 then became to choreograph a 'Dance' that:

- fulfilled the requirements of the course component;

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[32] While discussed previously its reiteration here sites the rationale within the timeline and context of the interventions.
[33] See Note 23 above.
[34] See Note 1 above.
[35] The core performance 'Dance' should still have a stimulus, concept/intent and structure but optionally less thematic in its focus.

- fulfilled the requirements of the framework employed to describe, analyse and evaluate a 'well made' 'Dance - Work'[36]; and
- advanced the students' knowledge, understanding and skills in core performance and composition.

In summary the timing of Intervention 6 enabled the students to:

- experience the composition areas of study, prior to commencing the composition component of the course, as apprentices of the exemplar-teacher in the making of the core performance dance;
- revisit the composition areas of study, as apprentices of the exemplar-teacher in the making of the major study performance work, after having completed the first stage of composing their own dance (see above); and
- move on to stage two of their dance composition leading up to their final examination after having had the opportunity to twice experience the teacher-exemplar's process/practices in responding to the composition areas of study.

Analysis and evaluation of the interventions in relation to the aims and objectives of the empirical investigations

It is proposed at this point to analyse the data collected from the interventions and evaluate it in terms of the aims and objectives of the empirical research as stated at the beginning of this chapter. However in order to pursue this purpose to an effective level, it is proposed that the analysis and evaluation should be limited to one representative intervention, Intervention 5. An examination of Figure 5.5 below shows that Intervention 5 is appropriate for this purpose in that:

- it demonstrates the range of test instruments employed to collect data;
- it contains the analysis of two students' compositions (as well as their performances) that further enables an evaluation of the overall aim;
- each of the key objectives is re-stated below and is analysed and evaluated relative to this data; and
- further corroborating data from other interventions is made available through the Empirical Research Tables identified during the description of the interventions.

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[36] ER Table 7E:552.

Figure 5.5: Summary of the data collected during the Interventions.

Intervention	Teacher Audio	Teacher Video	Student Performance Journal	Student Performance Assignment	Student Performance on Video	Student Composition on Video	Student Composition Journal
1	Yes	No	Yes	Yes	Yes	No*[37]	No*
2	No	No	Yes	Yes	No	No*	No*
3	Yes	Yes	Yes	No	Yes	No*	No*
4	Yes	Yes	No	Yes	Yes	No*	No*
5	Yes	Yes	Yes	Yes	Yes	Yes	Yes
6	No	No	Yes	Yes	Yes	No*	No*

Objective: the teacher as an 'exemplar artist' will choreograph 5 well-made 'Works' for the students to perform in contrasting dance styles within the context of their age, stage of development and syllabus and faculty program requirements.

The analysis and evaluation of the outcomes of testing the exemplar-apprentice model rests critically on the teacher/exemplar choreographing 'well-made' works. For the purposes of this empirical research project the rationale for and the framework employed to this end is discussed in Chapter 3 (63-65). The framework descriptors are essentially drawn from the composition and appreciation areas of study in the *Dance Stage 6 Syllabus* and are re-stated below:

- title of the work;
- context;
- style of the 'Work';
- stimulus;
- intent;
- the elements of dance (space, time and dynamics);
- generating the movement - abstraction;
- internal structure-motif and phrase (motif into phrase);
- external structure-content/form;
- external structure: unity;
- style of the choreographer; and
- overall evaluation.

The philosophical underpinning of the selected criteria (Chapter 3:41-47 and 52-60) shows that they are sourced in:

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[37] * Not included in this course component

- aesthetic and artistic concepts, supported by the writings of, for example, Langer (1953 and 1957), Reid (1969), Beardsley (1969), Osborne (1970), Smith-Autard (1996 and 2002), and Fraleigh (1987), Best (1985), Abbs (1989) and;
- technique and style, supported in particular by the writings of Foster (1986) and McFee (1992); and
- the nature knowing/knowledge embedded in the compositional process which is supported by the writings of Reid (1989) philosophically, and Smith-Autard (1996 and 2000) in the context of dance education.

While a description of Intervention 5 is presented earlier in this Chapter for the purpose of placing this analysis and evaluation in context, the intervention commenced in April 2002 and targeted a Year 12 major study performance class. The work choreographed as an outcome of the process of this intervention was titled 'Must I Be Bound'. Central to the evaluation of this objective then is an analysis of this work.

The musical accompaniment that provided the stimulus (and the title) for the work was selected for the purpose in that:

- the lyrics of the song provided an obvious vehicle for explaining and demonstrating the representational-abstract movement continuum generally and, through exemplification, showed how the composed shapes, motifs and phrases in the work conveyed meaning and created unity;
- there was sense of an abstract yet narrative-metaphor implicit in the lyrics;
- the time and dynamic elements within the musical accompaniment enabled a demonstration of their function within the compositional process;
- it would appeal to the age and stage of development of the students; and
- in the sense of it being the stimulus for the work it 'engaged' the teacher.

ER Table 7D (p:549) contains the description, analysis and evaluation of the work in terms of the framework employed to describe, analyse and evaluate it as being well-made[38]. Close inspection of this table shows that the language employed in describing the work contains references to:

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[38] The criteria employed to describe, analyse and evaluate a work as 'well-made' has been discussed previously in this thesis. Essentially these criteria reside in the *Stage 6 Dance Syllabus* (Board of Studies NSW, 1999b) composition areas of study. While in this thesis it is the researcher who is making this determination it is contended here that the researcher's experience as Supervisor of Marking of the 2 Unit Years 11-12 HSC Dance Examination (1993-1997) and subsequently as a marker and senior marker (2000-2004) validates such determinations.

- artistic and aesthetic concepts ('exploration of the emotion', 'representational and metaphorical imagery', 'suggesting ideas and abstract symbols that could be communicated through dance', 'communicate meaning more effectively through abstract symbols');
- technique and style ('modern-contemporary-dance style', 'modern dance technique', 'personal style'; 'mainstream', 'technique based', 'traditions of western performing arts theatre dance'); and
- the compositional process ('levels are employed to identify 'levels' in the emotional state', 'several key motif shapes/movements can be identified', 'a strong correlation between the structure of the music, the structure of the dance work and abstraction of movement themes', 'episodic narrative').

In terms of the 'framework' employed, this evaluation shows that the work is 'well-made' and therefore an appropriate vehicle to demonstrate the choreographic process/practices employed in its creation as well as providing 'intuitive', 'acquaintance' and 'experiential' knowledge (Reid, 1989[39]) and an understanding in performance and composition.

The two students' performances of the work shown on the accompanying DVD (2) provide additional support for the determination that it is 'well-made'. ER Tables 9A-1(525) and 9A-2 (526) contain an analysis of these performances by the researcher[40] based on the HSC Dance major study performance marking criteria[41]. Statements from this analysis such as:

- clear understanding of the function of the abstract images and the application of the elements of dance to achieve the concept/intent within in the construction of the work;
- overall a highly skilled demonstration of performance quality within the context of the work contributing to a sense of unity shown through the integration of the performance and the choreography;
- clear understanding of the function of the abstract images and the application of the elements of dance to achieve the concept/intent within in the construction of the work; and
- it is the expression of meaning through the presentation of abstract symbols rather than the 'performer' that is presented here;

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[39] See Chapter 3 of this thesis p:47-48
[40] See note 38:145 of this chapter.
[41] ER Table 9A:566.

imply that these concepts are inherent in the work being performed and therefore support it being described as well-made and therefore meeting the stated outcome.

The figure below (5.6) contains extracts from the transcript of the teacher's delivery of the content of lessons 1 and 2 in Intervention 5 placed alongside extracts from three sample students' journals. The data is drawn from the following ER Tables:

- 5A:405 and 5B:413 (the transcript of the teacher from videotape lessons 1 and 2);
- 5C:431 (three sample students' journals); and
- 5D-1:445, 5D-2:457, and 5D-3:461 (four sample students' responses to each of the 3 tasks comprising the final written assessment).

This data collected during the intervention contains observations and analysis both of the process and the finished product (the work). It shows a high level of correlation between the extracts from the students' journals and assessment tasks (blue text), the teacher's delivery of the content and the framework describing a well-made work. This correlation establishes that:

- the teacher's process/practices and methodology is sourced in both the performance and composition areas of study and in the framework describing a well-made work; and
- the students have gained knowledge and understanding of both the compositional process and the work being performed.

It is proposed here that the data collected from the students' assessment tasks (a summative analysis of the work made at the conclusion of the intervention), rather than the 'formative' journal entries, is more relevant in terms of aligning the student responses with the well-made work framework (also a summative analysis/evaluation). However as the transcript from the video relates to the initial lessons and the students' assessment tasks to the finished work in some instances the data presented in the figure content does not directly correlate to a specific 'criterion' in the framework (in which case an explanation has been provided).

Figure 5.6: Extracts from the transcript of Lessons 1 and 2 (Intervention 5) compared with three sample students' journal entries.

Framework employed to describe, analyse and evaluate a well-made work.	Teacher	Students
Context	I know that I have to make up a dance for the HSC so I have that motivation going behind me. So what is now going to happen is that I am going to start choreographing a Major Study Performance on you … and what I am going to do as much as humanly possible is that I am going to expose my process in choreographing your Major Study Performance 'Work' as I go. I am going to tell you what I think as much as I can, why I am doing it – if I can, what images I am using, what images I am trying to communicate and how I am going to communicate it.	The context of the work is artistic, and this primarily sets the boundaries and criteria by which we evaluate this work. To begin with this work falls into the category of western performing arts, which is performed for an audience, and is supposed to communicate an idea, which in this case, the themes are fundamentally the loss of love, and loving someone who will never love back, and this is conveyed very strongly in both the accompaniment and movement.
Style of the 'Work'	The style of the 'Work' was not discussed explicitly with the students other than it being the teacher's style, which is also implicit in responses to other criteria.	The style of the piece can be classified as lyrical as the movement mirrors the lyrics … in an abstract, symbolic manner. The dance and the music have a relatively light, pure, melodic quality, and suggests a poetic mood. Therefore, the style of movement and the quality that is produced through the performance of this movement portrays not only the style of the accompaniment, but also the intent of the work.
Stimulus	For me mostly the stimulus that is used for my choreography comes from a piece of music. Comes from music that I engage with in some kind of way. It stimulates an idea, it engages me emotionally, or I find something in it that I relate to in some kind of way. So what I am now going to do is play the piece. It is strong, lyrical, beautiful, soft, sustained, tense, introverted, bitter, wanting, plaintive, melancholic, heavy, somber, bleak, despair, grey, elevated, ironic – all of these things. So what is good about it is that it's not going to be your typical pop song. But it is very emotional. It is very, very emotional.	We also looked at the lyrics of the song as these are going to be the stimulus for the generation of the movement, and these explore a woman's emotions as she looks back on a relationship in which her partner never loved her, so these types of lyrics suggest a feeling of despair and pain. Furthermore we analysed the dynamics and qualities of the song, which give an indication of the type of movement that will be used in certain parts of the piece.
Intent	What I am thinking about is that while each verse encapsulates a kind of aspect of the relationship…which is what we will play around with in the	The intent of our Major Study Performance dance is to produce a quality that an audience or board of markers is capable of interpreting.

	dance, it's almost as if the link phrase needs to move us around the space… so we are actually going to try and do a little bit of each of the verses perhaps in a different part of the space and explore every aspect of the relationship using levels – some on the floor some standing, some travel and use the link phrases to kind of travel us across the stage until we come to the instrumental section…which is kind of like the 'discussion' phrase…where we kind of analyse everything.	which displays the moods and emotions evident in the accompaniment and its lyrics. The intent therefore displaying the thoughts and personal feelings of the choreographer, as the performer endeavours to take the viewer on a journey of the story, created by the choreographer.
Space	In the sense of telling a story you are also creating a relationship so there is a sense of potentially starting at the front and pulling away backwards - in a sense of moving that way (indicates backwards): Moving back away from communicating or back away from the relationship – so that was one thing that stayed in my mind - that it needed to start in the front – not in the centre of course - off-centre - because you don't want it to start in a peak emotional position. So start at the front – right at the front with the back to the audience. So if it then turns and kind of makes a connection and backs away or if it actually starts in the back corner and comes across – almost like it starts out of the space – then you come into the space … so that is one, that's two of the seven thoughts that I have had…I still haven't quite resolved it yet…so I need to resolve it in the next couple of minutes or in the next session.	It was decided for sure today that the best place to start the dance was at the very front of the stage, a little off centre to the OP side. (The Teacher) talked in the previous lesson how he wanted to make a connection with the audience by starting here on the stage and then moving backwards. I think that the strengths of the space were cleverly employed. It looked as though the page had been turned and now, we were symmetrically starting the movement again, and then moving from here to develop the story in greater depth then the introduction had. Spatially the dance begins in a position downstage in the middle of the center and the opposite of prompt side of the stage space. This part of the stage is occupied, as the active space, as it is not the strongest, confronting part of the stage, but rather suggests that the persona is alone surrounded by empty space, or passive space.
Time	So I have to think what kind of count am I going to do? So my thought process at this point is to leave out count 1 and do counts 2 and 3. Count 1 is strong, counts 2 and 3 are quite soft and lyrical. So that means there is now going to be an impact on the kind of movement that I do and the position that you are in.	Time includes; time signature, where in this case it is ¾. Tempo, which is quite slow ('grave'), rhythm, beat and accents, duration, and stillness. We use dynamic variations on some accents as well as applying motifs on certain beats and accents. To show the emotion that is needed to be conveyed, we use stillness in some areas of the dance.
Dynamics	Now what I have also done is put down dynamics and qualities. Ultimately it is the DYNAMICS that really communicate the emotions and the quality... So I have listened to the music, consulted with my Thesaurus and I've put down words alongside here that	The dynamic qualities of the music are defined in the first phrase as gentle, soft, lyrical and becoming hesitant towards the end of the phrase. Thus, the movement employs these characteristics, as well as contrasting against them. The movement is sustained, but

	kind of relate to the music as it appears in the lyrics. And that is for all the verses.	varies between quick and sharp movements to slow and soft flowing movements. The aim of this is to suggest to the audience that the persona is feeling an array of emotions, and is tormented by her thoughts of her lover, as is identified through the lyrics and the movement to follow. The turmoil of the dancer increases as the dance continues, and the dynamic qualities become even more percussive, sustained, quick, slow, and therefore contrasting.
Generating the Movement: Abstraction	But if you were seeing this dance and you didn't know the answers would you have some idea what it was about from the way that it started? What 'images' come from where it started? Down [head]…engagement [looking directly at the audience]…pressing down…pushing out…pulling in…hiding behind…slap…reach away…over turn…pull back…turn around – look back. So there are lots of 'things' that are in there. You are not going to get the 'whole' of the story in the first phrase…it's only the introduction after all. But what you are doing is that you are 'setting up' the image. What have we set up? Sad…Reach-hanging…Turning 'in'…all those kinds of things…push down…regress…soft…hit. So in terms of what it is [on your piece of paper – handout] it says in the first phrase…we were going to be strong…lyrical gentle…soft…sustained…with hesitant.	(The Teacher) made it evident that it was important for us to know the meaning of each movement. He showed this by making us aware of the movements association with the lyrics. An example is where we hear the vocal performer saying: "Must I enact such a childish part"- as in this phrase we, in abstraction are using childlike hand games, expressions and actions. (The Teacher's) style of experimenting to generate movements from shapes that have already been seen in different places of the routine is a fantastic way of creating specific symbols and motifs to portray and convey an idea through movement. His use of creativity to make shapes that parallel with certain lyrics is also a way of implying a specific idea.
Internal Structure motif and phrase	The sessions transcribed from tape were one and two in the sequence. The second session was the first 'practical' session that finished with the first phrase.	In today's lesson I believe the choreographer was attempting to give us an understanding of how an important motif can be repeated, in the early stages of movement, to establish a firm picture in the minds of the audience of the concept that the dance is hoping to display. Today (The Teacher) achieved this in my opinion, by repeating at the very beginning of phrase five the movement that started the whole of the dance. He then demonstrated how this motif could be altered to portray the relevant image for that phrase.

External Structure content/form	Now I have filed this piece of music away for a little while. Now because it is going to be the stimulus I have created a structure. If you look down the left side you can see that: Phrase 1 is instrumental. Phrase 2 is what I call 'Link Phrase 1'. You could almost call it a 'transitional' phrase. Only very short – only 2 bars. Phrase 3 is Verse 1. Phrase 4 is the repeat of the link. Phrase 5 is a new verse. Phrase 6 is a link phrase. And so forth – (going through the whole work).	(The Teacher) talked about how he would use each phrase to tell a different story, matching the corresponding verse/lyrics. This would enable him to use all of the space and explore different levels and different planes of movement etc. I learnt a lot about repetition in this lesson and the necessity of it throughout the dance, used as a device to allow the audience to look back on the dance and if appropriate the story being told.
External Structure unity	The sessions transcribed from tape were one and two in the sequence. From the students final assessment task it can be seen that external structure and unity were discussed in later sessions.	There are also movements and shapes choreographed within the work that are not as abstract as those discussed previously. These are important for those audience members who are not dance enthusiasts or dancers themselves, so are unaware of what specific movements mean. For example, the running used as part of the link phrases can be easily identified as representing running away from, or towards something or someone. The walking backwards indicates the persona is turning her back on the past, her lover and broken heart, and is moving onwards. Therefore, the dance as an artwork achieves its intent successfully, according to my interpretation and understanding of the work itself
Style of the choreographer	On the left hand side of my brain I've got that it needs to start here…start facing there…slow movements versus fast movements…powerful movements versus soft movements, abstract movements versus semi-representational movements …so that's on the left hand side of my brain. On the right hand side of my brain is what actually the movements are but at this point in time I can't actually tell you until I work it out.	I have noticed that what (the Teacher) tends to do, after he has chosen a piece of music that 'inspires' him or he connects with on some level or in some way, is to breakdown the music into phrases that gives the music some structure. He also tends to have a column on this breakdown that is dedicated to words that explain the dynamic qualities he wants to portray in that particular phrase. I thought that if this process was followed then the compositional process would be very structured and the choreographer would not be able to wander off the track. The choreographer also composes the movement while simultaneously teaching it to the class. This allows

		the choreographer's ideas to become visual as they are developed and hence, altered when necessary. The movement is thus created through the process of trial and error, as the visual image of the movement is easier to work with than the theoretical application. The choreographer told the performer what was required and allowed the performer to improvise and try out the ideas. These movements and shapes were then altered where necessary, so that the performer had the opportunity to be involved in all aspects of the choreographing process, thus being able to understand the intent of the dance at a greater level.
Overall appraisal/ evaluation	You are at a distinct advantage here…you know what the music is…you know what the lyrics are…you know what the intent of the piece is…So you are able to look backwards – forwards and so you can say…you know what it is that I am trying to communicate…so you can look at it and say…well does the movement communicate it?…Is there something that the dancer could do a little bit more to communicate it?	Overall, I believe the work was successful in communicating the intent. The use of motif throughout the work … and symbols (such as the heart), played a major role in achieving this … although when the work is performed, different interpretations of the movement detract from the intent, meanwhile a performance in which the performer interprets all the aspects of the dance correctly, regardless of their technical ability, is wonderful and undeniably conveys the specific intent.

In summary then from the analysis of this data it is possible to make the following determinations relative to this objective:

- the framework selected to describe, analyse and evaluate a well-made work and which is supported by relevant literature (see Chapter 3:41-47 and 52-60), is an appropriate instrument for this purpose;
- the description, analysis and evaluation of the work choreographed by the teacher/exemplar in intervention 5 according to the framework, supports the determination that it is 'well-made'[42];

[42] ER Table 7D:549

- the students' recording and analysis of the teacher/exemplar's process/practices shows that they have participated as 'apprentices' during the creation of a well-made work; and that
- through their journals, assessment tasks and performances of the work the students demonstrate that they have knowledge and understanding of what constitutes a well-made work and the process/practices through which it was created.

Objective: the teacher will consciously follow and expose the composition areas of study in choreographing well-made works for the students to perform.

That the teacher has consciously followed and exposed the composition areas of study in creating the work choreographed during Intervention 5 is made explicit through:

- the description, analysis and evaluation of the work according to the predetermined well-made work framework (ER Table 7D:549);
- an analysis of the data from four students' assessment task-1 (ER Tables 5D 1, 2 and 3:445-468) in which the students analyse the teacher's work in terms of the:
    - context;
    - intent;
    - characteristics of the choreographer;
    - the use of the elements of dance;
    - the organisation of the movement;
    - the organisation the work; and
    - its overall success;

- an analysis of the data from three students' process journals (ER Table 5C:431);
- a comparative analysis of the data such as is presented in Figure 5.6 (above); and
- an analysis of the journal questions employed during the intervention (Figure 5.4 above:140), which shows that the compositional process is embedded in the directed observations.

In addition an analysis of one student's core composition journal (ER Table 5E:469) shows that the process/practices employed by the teacher in choreographing a well-made work are also embedded in composition lessons taught by the teacher and reflected in the student's process in composing the core composition dance. The following extracts from the student's composition journal support this contention:

- ***In today's class the space and dynamic elements of dance were explored.***
- ***Our task was to personify (give human qualities to) this stimulus and create a shape to best represent our choice.***
- ***That in many cases, though you may feel that you have eliminated any little discrepancies, people will view what you have created in a completely different way to what you have intended - such is the art of choreography I suppose!***
- ***In creating our shape we had to take into account the plane, level, and air space to determine how we could best use these factors to display our stimulus.***
- ***In this lesson we explored the dance and time elements of dance.***
- ***I believe that today's lesson was aimed at deciphering the difference between composing something meaningful and composing movement. To come to the realisation that a phrase doesn't reach a climax through a well-known 'c-line' jump position etc.***
- ***The idea that I wish to communicate in my HSC core Composition piece is based on a story that I read and felt very emotionally touched by. To show the presence of this force through movement, I want to develop the motif, from the very beginning of the dance, of a force that is present and comes from the front O.P corner of the stage. Today my thoughts were that I would start the dance in the corner of the other end of the diagonal that extends out of the front O.P. corner, with my back turned. I thought that this would demonstrate that the subject in my dance was unaware of the force that was to become a very controlling factor. I believe that from here I may best be able to create the allusion of something attempting to take control ...Thinking in advance I thought that for the climax of the dance, I would attempt to demonstrate that this force had gained total control over my every move. From this I want to then start to show at first my confusion and then unhappiness over this control ...Or the resolution of the piece I want to show that I have given in to the force. I want to end in the opposite corner to where I started with an upward reaching movement. After creating this very basic structure I feel that my final aim has a path, however unpaved, to follow. I wonder how far it will get to becoming the piece that I envision in my head? ... I then moved on to experimenting with movement that projected the image of a small playful child whose concentration is taken from her games, now and then at first, by the force from the corner of the stage. I want to show that at first she's nothing of this force, but that eventually it's continual banter and interruptions, its continual demands and will of forced cooperation cause her to become frightened. I want this to end my first phrase. I want to finish this phrase back where I began, in the corner, with my arms crossed across my body like a child who has been given a fright, rocking slightly from side to side.*** (ER Table 5E:469)

Further data pertinent to this objective is found in Empirical Research Tables 9B-1 (570) and 9B-2 (571). These tables provide an assessment of two students' core composition dances according to the *HSC Dance Examination* marking criteria. Sample statements drawn from these tables are presented below:

- Clear concept/intent established through representational-abstract and abstract movements appropriate to implied thematic idea.
- Clear manipulation of the components of space to achieve concept/intent.
- Clear manipulation of the components of time in relation to the concept/intent.
- Clear organisation of movement into phrases in relation to the concept.
- Clear external structure in the dance supports the narrative in relation to the concept/intent.
- Overall a skilled demonstration of structuring a dance to create unity and to express a concept/intent.

The efficacy of these statements is supported by a viewing of DVD-2, which contains the performances of the students' compositions by their selected dancer recorded during the Trial HSC examinations seven weeks after the conclusion of the intervention.

From an analysis of the data provided the following assertions can be made in relation to this objective:

- that this objective supports the overall aim of the empirical research;
- that the teacher has consciously followed and exposed the composition areas of study in creating the performance work;
- that through journal entries and their core composition dances it has been shown that the students' have gained knowledge, understanding and skill in dance composition relative to the *Dance Stage 6 Syllabus* outcomes.
- that through their journals, assessment tasks, performances of the major study performance work, and core composition dances the students have demonstrated that they have knowledge and understanding of what constitutes a well-made work and the process/practices by which it was created.

Objective: while choreographing on the students, the teacher will consciously follow and expose the performance areas of study in 'coaching' performance of the 'Works'.

That the teacher has consciously followed and exposed the performance areas of study of the *Stage 6 Dance Syllabus* while choreographing and coaching the students' performance of the Intervention 5 work, 'Must I Be Bound' is made explicit in:

- ER Table 5C:431 that contains three sample students' Major Study Performance process journals. Figure 5.7 below contains extracts from this table aligned to the Major Study Performance areas of study:

Figure 5.7: Extracts from ER Table 5C-three sample students' Major Study Performance journal entries.

Major Study Performance Areas of Study:	**Sample Student Responses from Empirical Research Table 5C**
I. Dance Technique • Body Skills • Sequencing (locomotor and non-locomotor) • Dance class • Safe Dance practice • Kinaesthetic awareness	The movement in this phrase requires the dancer to be on the ground in a position where you are hunched over your legs. This can be related to and linked back to performance classes where we do many exercises that strengthen the calf muscles. This is important for this particular movement as it allows the dancer to perform the movement more freely. (Student N3). Today I can certainly identify links between technique exercises, the elements of dance and the movements being generated, as specific movements seen regularly in class were used, such as a simple lunge which we practice regularly at a very slow and sustained pace, thank god because otherwise we would all be a stumbling mess when executing this movement in the piece. (Student N1). Every day it becomes more obvious to me how important technique classes are. They teach you how to manipulate your body into different images, which is vitally important when attempting to present ideas that a choreographer is creating on you to portray an intent. (Student N3).
II. Dance Technique Applied to Dance Performance: The Elements of Dance: • Space • Time • Dynamics	We did however delve into the possible use of space, time and dynamics. At the beginning of the dance for example (the Teacher) proposed beginning down stage left and as the music progresses begins to move backwards (upstage) and travel towards stage right, meanwhile employing the use of different dynamics, for example slow movement opposing fast music to show the intent. (Student N1). In these phrases we use quite a lot of space traveling diagonally down and up the room and across the stage from side to side. Dynamics vary little using constant sustained strong movements with occasional bursts of explosive energy. (Student N2).

II. Dance Technique Applied to Dance Performance: Performance Quality: • Control/variation of dynamics/energy • Quality of Line • Projection	In Today's lesson I really liked the way that N was performing the movement. I feel that she is really capable of portraying the emotions that (the Teacher) requires from all of us. I find that she as a dancer is really enjoyable to watch, because she appears relaxed in the role, and not tight and tense looking as a result of thinking too much about the technique of the steps. She is probably doing this - it just does not show and that is a great skill to have.
II. Dance Technique Applied to Dance Performance: Interpretation: • Application of technique to dance performance • Performance Quality in relation to dance performance	As a class today we were given the correction of really thinking about the meaning behind each movement. …I often think so hard about trying to do things technically and doing the correct sequence of movement that I don't think about the meaning behind the movement. … It is important for the choreographer to have a group of dancers that are talented in that they can interpret the needs of the choreography and perform the movement to suit. (Student N3). This is a very bad habit to get into, and I as the performer should have been paying more attention to where the choreographer wanted the phrase to occur and for what reasons. Having this knowledge would also allow us as a group to perform movement with greater understanding. In the end giving a performance that is closer to what the choreographer had originally intended. (Student N3).
II. Dance Technique Applied to Dance Performance: Relevant Music Principles: The link between the accompaniment and the physical realisation (interpretation) of the 'Work'.	We began by sitting down in a group and deconstructing the music, which is 'Must I be Bound'. Within the deconstruction we looked at the structure of the dance, which is ¾, to give us an overall idea of the length and speed of the piece and also to help us count the music. (Student N1)
II. Dance Technique Applied to Dance Performance: General Characteristics of Dance Performance	I think that today I learnt or rather gained a greater understanding of what it means to perform with performance quality and the great challenge that this truly poses to one who wants to perform. I realised that a good performance is not only expressing oneself and interpreting the music, but it is also about being technically mature enough to be able to restrain yourself and really think about dynamic qualities of the movement and the pictures being created. Being a performer is a much greater challenge than is sometimes thought! (Student N3). From today's lesson I learnt a lot about performance. I learnt that the creating of a performance is a twofold event. A good performance is not only the actual demonstration of the movement as close as possible to the requirements of the choreographer, but it is also

	the work put in on the side of the dancer. Then going over the movement in our own time to make sure that we understand the sequence of the movement, why it is there in the dance and what meaning this would hold as an audience member. We need to think as the performer to what extent we need to extend the movements and fulfill the requirements of the choreographer to assist the audience in understanding the context of the work. (Student N3).
II. Dance Technique Applied to Dance Performance: The Language of Dance: • dance terminology • names of specific terms related to performance, style and movement patterns, where applicable • relevant stage terminology	(Note: Implicit in all the preceding extracts from the students' journals.)
III. The Major Study Work • anatomical structure in relation to execution • performing complex sequences relative to: anatomical structure; strength; coordination; and consistency in kinaesthetic awareness • developing consistency of interpretation • developing strength, endurance and coordination related to the 'Work'	(Note: Also implicit in all the preceding extracts from the students' journals.) From this rehearsal I think (the Teacher) was allowing us to analyse each other's performances and see what we could gain from them, such as performance quality, kinaesthetic awareness, or good use of space, and everyone brought their own special quality to the work. (Student N1) In terms of performance 100% was expected as now we all know the dance (well nearly) we must keep on practicing at 100% to see if we can bring anything else to our performance. (Student N1). Today I learned that even though the choreographic process may stop, actually furthering the dance and value adding will never stop, and so it is an ongoing process of improvement. (Student N1).

- ER Tables 5A:405 and 5B:413 contain a transcript of two sample lessons delivered by the teacher/exemplar-artist recorded on digital videotape and audiotape during the composition of the Major Study Performance work that formed the basis of Intervention 5. Figure 5.8 below contains extracts from these tables aligned to the Major Study Performance areas of study:

Figure 5.8: Comparison of Major Study Performance Areas of Study with samples drawn from ER Tables 5A and 5B.

Major Study Performance Areas of Study:	**Sample statements from Empirical Research Tables 5A and 5B**
I. Dance Technique • Body Skills • Sequencing (locomotor and non-locomotor) • Dance class • Safe Dance practice • Kinaesthetic awareness	The cut means that from open parallel you are going to place the left foot a little bit wider, turn this leg [right] in. So basically you can see that my weight is very much over my left leg and this is really a balance point [indicating right foot] or a reference point. Torso for the moment is quite upright. Now as you do this cut position to here-this is a forced arch position [indicates right foot]. I want you to land if possible with your heels on the ground, using your torso as a counter balance… Your arm is going to go back around…because it's a softer line. Helps your arm move around when you move backwards in the jump which is practical… arm line coming around to there makes it a little bit more of a logical movement.
II. Dance Technique Applied to Dance Performance: The Elements of Dance • Space • Time • Dynamics	What I have also done is put down dynamics and qualities. Ultimately what you are trying to do here is to communicate. Ultimately it is the dynamics that really communicates the emotions and the quality. Travel it across the floor in a linear pathway – that is in the sense that travelling across the floor is a metaphor for travelling through the story. So it is almost like a time-line.
II. Dance Technique Applied to Dance Performance: Performance Quality • Control/variation of dynamics/energy • Quality of Line • Projection	Basically what I am doing is jumping away from the front so the dynamics of it are really, really difficult...you need a burst of energy to do the jump… that's a physical requirement… but a burst of dynamic energy is not going to be in with the thematic idea. So what you have to do is jump lightly and backwards… and so there is no noise… The interesting thing that you are going to notice [to the class 'audience'] is that everyone who does this is going to do it slightly differently and probably the best performance of all is going to be given by a fictional character who has the best bits of everybody. When you look at them [students performing the phrase] what you are going to see and what you need to work out is what works and what doesn't… .You are at a distinct advantage here… you know what the music is...you know what the lyrics are...you know what the intent of be piece is… So you are able to look backwards – forwards and so you can say...you know what it is that I am trying to communicate…so you can look at it and say… well does the movement communicate it?..Is there something that the dancer could do a little bit more to communicate it?… Right let's have a look [students perform the phrase]. Do it Again! It's a little bit like a glove...you have to wear it a few times before it fits properly.

II. Dance Technique Applied to Dance Performance: Interpretation • Application of technique to dance performance • Performance Quality in relation to dance performance	The thing with this movement here [the cut release movement] is that it's not as 'set' as others are… this is a transitional movement, so you are allowed to bring it around in a glide… don't feel for that movement as if you have to stop there [demonstrates the cut release] and THEN do the turn….feeeeel as if it is going to come around… but you have got to go lower.
II. Dance Technique Applied to Dance Performance: Relevant Music Principles The link between the accompaniment and the physical realisation (interpretation) of the 'Work'.	Because it is a song there are lyrics! So what I have done as much as possible is arrange the lyrics (on the sheet) with the bar count. If you look at it straight away even if you don't go any further than the first three phrases – What can you tell me about the music? – The most obvious simple thing? So what observations then did you make about the music? It is a musical motif. So I have to think what kind of count am I going to do? My thought process at this point is to leave out count 1 and do counts 2 and 3. Count 1 is strong, counts 2 and 3 are quite soft and lyrical
II. Dance Technique Applied to Dance Performance: General Characteristics of Dance Performance	So there is more to challenging the performer than throwing your leg into the air. That [the phrase] is really hard- subtle, quick, fast, slow…The movement has to be done exactly.
II. Dance Technique Applied to Dance Performance: The Language of Dance: • dance terminology • names of specific terms related to performance, style and movement patterns, where applicable • relevant stage terminology	Alright so we are working in the space between the center of the stage and the OP side of the stage and we are down the front- that's kind of where we are.
III. The Major Study Work • anatomical structure in relation to execution • performing complex sequences relative to: anatomical structure; strength; coordination; and consistency in kinaesthetic awareness • developing consistency of interpretation • developing strength, endurance and coordination related to the 'Work'	Let's just dance through it… Firstly… because one thing that's really important here… is that I'm giving you the movement and explaining to you very very carefully… you… can't… go… changing it. If I have to stop every time and say go back to this - it isn't right… this isn't right. You have got to get it the same every single time. If you were seeing this dance and didn't know the answers would you have some idea what it was about from the way that it started? What images come from where it started? You are not going to get the 'whole' of the story in the first phrase… it's only the introduction after all. But what you are doing is that you are setting up the image. What have we set up? Sad…Reach-hanging…Turning 'in'… all those kinds of things...push-down…regress… soft...hit. So in terms of what it is on your piece of paper [handout] it says in the first phrase... we were going to be strong… lyrical, gentle… soft… sustained…

	with hesitant. Do you agree? Yup. So… in a sense all of those dynamics are there. Whether you can perform them or not... that's your problem. Whether it's choreographed or not...that's my problem.

- ER Table 5D-2:457 contains a comparison of four sample students' responses to the Major Study Performance Assessment Task (2) 'Analyse the choreographer's requirements of the performer'. Figure 5.9 below contains extracts from this table aligned to the Major Study Performance areas of study:

Figure 5.9: Comparison of Major Study Performance Areas of Study with sample responses drawn from ER Table 5C-2.

Major Study Performance Areas of Study:	**Sample student responses from Empirical Research Table 5C-2**
I. Dance Technique • Body Skills • Sequencing (locomotor and non-locomotor) • Dance class • Safe Dance practice • Kinaesthetic awareness	Use of the abdominal muscles is an important symbol and was developed from the theories of Martha Graham. By employing the abdominal muscles to initiate the movement greater tension and restriction is evident. This increases the emotional reaction from the audience, as the performer is tensing those muscles that, according to Graham are the source of all emotion. (Student N4).
II. Dance Technique Applied to Dance Performance: The Elements of Dance • Space • Time • Dynamics	The choreographer also expects the performer to realise the intent of the work so that the dynamic qualities are employed correctly to convey the intention successfully. If the dancer is unaware of the intent of the work, then certain aspects of the dance, including space, time or dynamics will be employed incorrectly, portraying a different idea than the one intended. (Student N4). These movements portray the turmoil and torment of the persona as do the employment of the high and low levels, which conveys confusion and the experience of erratic and various emotion all at once. (Student N4).

II. Dance Technique Applied to Dance Performance: Performance Quality • Control/variation of dynamics/energy • Quality of Line • Projection	This phrase contains large leaps that show you are trying to flee yourself, and then a leap of different quality that requires the dancer to leap low in the floor with the head tilted into the arm. If this is not done properly then it looks as though are trying to escape on both jumps, when in fact the second jump should appear as though the dancer is being pulled back down, being thrown in different directions. In this phrase it can be seen how even the slightest change - the direction of an arm or the quality of a jump, can have a monumental affect on the way the movement is interpreted. (Student N3).
II. Dance Technique Applied to Dance Performance: Interpretation • Application of technique to dance performance • Performance Quality in relation to dance performance	It is not solely the choreographer's responsibility to inform the performer of the intent, the performer must then take it on board to gain a profound understanding of the intent and subject matter, which would in turn result in the correct communication of intent through movement. (Student N1). To do this we needed to push our bodies into awkward shapes, throw our bodies in different directions and to hold, pull and push parts of our bodies in specific positions to show the torment, despair and confusion of the subject matter. (Student N2).
II. Dance Technique Applied to Dance Performance: Relevant Music Principles The link between the accompaniment and the physical realisation (interpretation) of the 'Work'.	In order to covey the intent or the subject matter, the lyrics of the musical accompaniment must be known and understood. (Student N4).
II. Dance Technique Applied to Dance Performance: General Characteristics of Dance Performance	"Must I be Bound" is a very mentally and physically challenging dance, the movements must known precisely, and the technique of the dancer as well as the stamina levels must be at the highest level. The choreographer thus requires the performer to work hard during rehearsals and to perform to the highest level every time that dance is performed. (Student N4).
II. Dance Technique Applied to Dance Performance: The Language of Dance: • dance terminology • names of specific terms related to performance, style and movement patterns, where applicable • relevant stage terminology	This is achieved by including the audience in the performance, employing performance quality and kinesthetic awareness. (Student N4). (Also implicit in student' responses in other performance areas of study)

III. The Major Study Work • anatomical structure in relation to execution • performing complex sequences relative to: anatomical structure; strength; coordination; and consistency in kinaesthetic awareness • developing consistency of interpretation • developing strength, endurance and coordination related to the 'Work'	You have to perform each movement as clearly and precisely as possible to communicate to our audience the correct meaning and emotional connection to ensure that they have a full understanding and interpretation of the piece. (Student N2). This comes back to having a complete understanding of the work, knowing it completely inside out, so that I realise that there is only one way for these symbols to be shown, and that there are no little in-betweens. (Student N3).

- Empirical Research Table 5D-3 (p:461) contains a comparison of four sample students' responses to the Major Study Performance Assessment Task (3) 'Analyse your performance of the 'Work' in relation to achieving the choreographer's intent: performance quality, musicality and kinaesthetic awareness'. Figure 5.10 below contains extracts from this table aligned to the Major Study Performance areas of study:

Figure 5.10: Comparison of Major Study Performance Areas of Study with sample responses drawn from ER Table 5C-3.

Major Study Performance Areas of Study:	**Sample student responses from Empirical Research Table 5C-3**
I. Dance Technique • Body Skills • Sequencing (locomotor and non-locomotor) • Dance class • Safe Dance practice • Kinaesthetic awareness	Problems occur when the body, the instrument through which the idea is expressed is not aligned. Such problems were noted on several occasions, the first being in Phrase 7 when the demi-second plié is employed. Here, the legs must be rotated from the hips, with the knees aligned over the toes and the ankles under the knees. If this is not achieved the flat, lateral appearance of the dancer is affected and the shape appears distorted and ugly. If this is recognised by the audience, a different emotional reaction will be produced thus altering the portrayal of the intent. (Student N4).
II. Dance Technique Applied to Dance Performance: The Elements of Dance • Space • Time • Dynamics	The dancer must move in an acutely specific way considering time, space and dynamics in order to accurately bring forth the intended idea. (Student N4).

II. Dance Technique Applied to Dance Performance: Performance Quality • Control/variation of dynamics/energy • Quality of Line • Projection	The performance quality of any dancer, especially one dancing for the purpose of art, is dependant on the style of that particular dancer, which in turn has a lot to do with the technique employed. … If the dancer is technically sound then the portrayal of the intended idea is more likely to be successful. … The performance quality of the dancer determines the value added to the choreography and what the audience understands of the idea. Performance quality is therefore the most important aspect of communication between the choreographer and the audience. (Student N4).
II. Dance Technique Applied to Dance Performance: Interpretation • Application of technique to dance performance • Performance Quality in relation to dance performance	Performance quality of a dancer is defined as the manner in which the dancer communicates the intent of the dance through means of that dancer's own individual style. This quality of performance depends on that dancer's technical abilities and capability to identify and portray the relationship between the choreographer and the audience to achieve the intended reaction to that choreographer's idea. (Student N4).
II. Dance Technique Applied to Dance Performance: Relevant Music Principles The link between the accompaniment and the physical realisation (interpretation) of the 'Work'.	I felt that it looked as though I was not completely aware of when the accents were coming in the music and where counts slowed down a little and so the movement needed to become more sustained and vice versa. (Student N3). Musicality is also a major aspect of performance quality. It influences the viewer's emotional reaction to the dance, as it shapes the role that the dancer plays so that the dance interacts with the music, each supporting the other, until the dance, dancer and music become one. Musicality is the ability to make visible one's understanding of the music. … When a dancer is musical they have formed a learned awareness of it and thus, they form a relationship with the music. If the dance is built on the structure and nuances of the music, then it influences all of the changes in tempo, dynamics and rhythm. The weight and texture of music affect the style of the dance as interpretation of the music influences the interpretation of the dance. (Student N4).
II. Dance Technique Applied to Dance Performance: General Characteristics of Dance Performance	Overall I feel this was one of the stronger points and was quite happy, I believe the correct intent was portrayed. I just have to be very careful not to let the impulse of showing off get in the way of the correct execution of movement and communicating the overall meaning. (Student N1) The Work "Must I be bound" is a work of art, aimed at the communication and portrayal of a particular idea containing formal qualities such as content, form and structure. (Student N4)

II. Dance Technique Applied to Dance Performance: The Language of Dance: • dance terminology • names of specific terms related to performance, style and movement patterns, where applicable • relevant stage terminology	It was required of us in this section that we apply what Martha Graham taught the whole of the dance community, and that of course is contraction and release. We have to show the convulsions in the torso that are happening as a result of the enormous degree of torment that the emotional state of the body is enduring. (Student N3) Aesthetics plays an enormously important role in the communication of this idea, and this is ultimately influenced by the performance quality the dancer. The dancer must move in an acutely specific way considering time, space and dynamics in order to accurately bring forth the intended idea. (Student N4)
III. The Major Study Work • anatomical structure in relation to execution • performing complex sequences relative to: anatomical structure; strength; coordination; and consistency in kinaesthetic awareness • developing consistency of interpretation • developing strength, endurance and coordination related to the 'Work'	I was unable to maintain my stamina throughout the routine, my energy level dropped and this is noticeable. There are areas in the dance where I have to be careful of my alignment and balance. I really need to improve my balance. I could see faults in this performance, and this shows a sense of nervousness that should not show. (Student N2) I also found that sometimes it looked as though I was not allowing my body to give into gravity as the movement required. I looked sometimes as though I was holding myself back, and restricting the full potential of the movement. (Student N3) Performance quality also refers to the kinesthetic awareness of the dancer. This involves understanding the movement and the picture or image that it creates. It includes knowledge of where the eye line and focus, arms, hands, legs, feet, or torso should be. (Student N4)

- an analysis of the journal questions employed during the intervention Figure 5.4 (above: 140), shows that the performance areas of study are embedded in the directed process journal observations. Figure 5.11 below shows the process journal questions aligned to the Major Study Performance areas of study:

Figure 5.11: Comparison of Major Study Performance Areas of Study with Intervention 5 journal questions.

Major Study Performance Areas of Study:	**Intervention 5: Year 12 Major Study Performance Journal Questions**
I. Dance Technique • Body Skills • Sequencing (locomotor and non-locomotor) • Dance class • Safe Dance practice • Kinaesthetic awareness	Can you identify any link(s) between your technique exercises, the elements of dance and the movements being generated by the choreographer for this 'Work'?
II. Dance Technique Applied to Dance Performance: The Elements of Dance • Space • Time • Dynamics	What aspects of the elements of dance (space, time and dynamics) were employed in this lesson and how were they employed and what did you learn about them in this lesson?
II. Dance Technique Applied to Dance Performance: Performance Quality • Control/variation of dynamics/energy • Quality of Line • Projection	What corrections did the teacher give the class (or individuals) in this lesson? Did you receive any personal corrections in this lesson (if so what were they and what did you do about them)?
II. Dance Technique Applied to Dance Performance: Interpretation • Application of technique to dance performance • Performance Quality in relation to dance performance	What corrections did the teacher give the class (or individuals) in this lesson? Did you receive any personal corrections in this lesson (if so what were they and what did you do about them)?
II. Dance Technique Applied to Dance Performance: Relevant Music Principles: The link between the accompaniment and the physical realisation (interpretation) of the 'Work'.	(Implicit in the journal question relating to space, time and dynamics particularly as it was made explicit to the students that the musical accompaniment was the stimulus for the 'Work'.)
II. Dance Technique Applied to Dance Performance: General Characteristics of Dance Performance	What did you learn about performance from this session?
II. Dance Technique Applied to Dance Performance: The Language of Dance: • dance terminology • names of specific terms related to performance, style and movement patterns, where applicable • relevant stage terminology	What dance composition or dance performance terminology did the choreographer use in this session and how did it relate to the work?
III. The Major Study Work • anatomical structure in relation to execution • performing complex sequences relative to: anatomical structure; strength; coordination; and consistency in kinaesthetic awareness • developing consistency of interpretation • developing strength, endurance and coordination related to the 'Work'	What did you think that the choreographer was trying to achieve in this rehearsal? Did you understand what the choreographer was trying to achieve (that is the purpose of the movements generated by the choreographer in this session and how they linked to the intent of the 'Work')?

From the analysis of the data provided in ER Tables 5A, 5B, 5C, 5D-1, 5D-2, 5D-3 aligned with the Major Study Performance areas of study (extracts from which are contained in Figures: 5.7-5.11) the following determinations relative to this objective can be made:

- that this objective supports the overall aim of the empirical research;
- that the teacher has consciously followed and exposed the performance areas of study in creating the performance works;
- that there is a high level of correlation between the major study performance areas of study and the teacher's processes/practices in creating and coaching the performance of the work;
- that there is a high level of correlation between the teacher's processes/practices, the students' process journals and assessment tasks and the performance areas of study;
- that through learning and performing the Major Study Performance work based on the exemplar-apprentice model the students' have gained knowledge, understanding and skill in dance performance relative to the *Dance Stage 6 Syllabus* outcomes.

Further evidence in support of the preceding statements may be found by viewing the two sample student performances of the Intervention 5 work (DVD-2). A comparison of these performances and the assessment of them according to the HSC Dance Major Study Performance marking criteria (ER Tables 9A-1 and 9A-2) validates the assessment of the students' performances and provides a demonstration of the Major Study Performance areas of study in practice.

Therefore in relation to this research objective 'while choreographing on the students, the teacher has consciously followed and exposed the performance areas of study in 'coaching' the students' performance of the 'Works'.

Objective: to define and facilitate the role of the students as 'apprentices' (in performance and composition) in their engagement with the teacher in the role of 'exemplar 'artist'.

This objective is central to the exemplar-apprentice methodology. Establishing and defining this role for the students within the proposed model is however initially predicated on the concept of an 'apprenticeship' being redefined in a modern educational context. The Federal Committee on Apprenticeships (cited in Packert, 1996:686) describes 'apprenticeship' as 'training in which participants learn by working directly under the supervision or tutelage of masters in the craft, trade, or relevant occupational area'. The 'apprentice' is described as

'no longer a child, not yet an adult' and the period of apprenticeship for such an age group as fostering 'the natural learning process' (Packert, 1996:685).

Bickman (2000:300-308) urges a move towards a pedagogy that is 'more constructivist, more student-centered, more metacognitive, one that engages students more as culture-creating agents than as vessels for the reception of culture'. He cites from Dewey's 1904 article discussing the 'apprentice model of teacher education' in which '... an apprentice, who takes direction from a master teacher, watches what the teacher does, and tries to replicate it'. The limitation however was that the apprentice was not asked 'to draw on self reflections as to how he or she has learned and is learning but stresses routine mechanical methods' (Bickman, 2000:303).

In referring to his own tutoring of undergraduates Bickman (2000) states that:

> The primary text for this course is the students' own journals, in which they monitor and articulate their learning in the light of readings and class discussions. I want students to experience writing as a way of clarifying thought, of fixing it for a while so it can be examined, reflected upon, and extended. (Bickman, 2000:304).

A benefit of 'involving students in an experiential situation' Bickman states is that 'more conventional academic activities such as reading and writing take on much greater immediacy and intensity' (Bickman, 2000:305). In the university context he states employing such a methodology makes 'the tutor a model of the self-directed learner and problem solver rather than the expositor of a fount of knowledge' (Bickman, 2000:306).

Stahl (1998:31-50) makes reference to the term 'Cognitive Apprenticeship' in discussing the 'shifts and swings' in pedagogy in the context of 'Reading and its Instruction'. Stahl (1998) explains 'Cognitive Apprenticeship' in the context of reading instruction in terms of the stages in transference of responsibility from the 'master' to the 'apprentice': 'the student initially observes the teacher as the teacher models the process ... Gradually, the teacher gives more and more responsibility to the student until it is the teacher who watches the student' (Stahl, 1998:47-48). In generalising this approach it is as Stahl (1998) states 'through the process of interacting with the knowledgeable other', who provides support for the 'apprentice' as the control is transferred, that 'the students learn how an expert orchestrates the processes involved' (Stahl, 1998:47-48).

Lattuca (2002:711-739) cites Lave (1997) and Lave and Wenger (1991) in a discussion of apprenticeship as an approach to developing what is termed 'interdisciplinary spaces in colleges and universities':

> Researchers and theorists continue to use the term apprenticeship because it captures the situated nature of learning, its transformative possibilities, and its focus on the changing nature of participation in social practices. As Lave (1997) notes 'Apprentices learn to think, argue, act and interact in increasingly knowledgeable ways with people who do something well, by doing it with them as legitimate peripheral participants'.
> (Lave cited in Lattuca, 2002:718).

Fichter (1993:1-7) writing about the acquisition of dance technique and 'its place in the training and continuing education of an artist' proposes that technical training without access to 'other aspects of the artist's education' can be seen to produce 'aesthetically vacuous though pyrotechnically stunning tricksters' (Fichter, 1993:3). Fichter (1993) emphasises that in a balanced dance education 'technique and artistic accomplishments cohere; each lives in the other' (Fichter, 1993:3). In pointing out the implications for such a perspective in terms of pedagogy in the arts, Fichter (1993) states that:

> ... it is realistic, liberating and challenging to realise that we cannot manufacture talent or mystery but that we can provide the right conditions, expertise in craft, knowledge of materials, and stories and works of others (including our own) who have been engaged in art making. (1993:6).

Of significance in to the intent of this thesis, is Fichter's (1993) statement that while 'we cannot guarantee or manufacture artistry', we can however 'provide craft, conditions and provocation' (Fichter, 1993:4). Further Fichter cites a statement attributed to Stravinsky that art making involves 'certain methods acquired either by apprenticeship or by inventiveness' that are 'straight and predetermined channels that ensure the rightness of our operation' (Stravinsky cited in Fichter, 1993:3).

Stevens cited in Chapter 4 of this thesis (pp:81-82) has stated that it is the view of professional choreographers that students will learn by being choreographed on (2000:89) and that consequently 'choreographic skills will flow from working alongside a professional' (2000: 89). A potential problem with this approach is however, as identified previously, the choreographic skills of the practitioner at the centre of the pedagogical process which in the context of secondary education is most likely to be the course teacher. However views such as those presented by Fichter (above and below) support the proposed exemplar-apprentice

methodology. As Fichter (1993) states while 'we cannot teach someone in dance to make a work of art any more than any aspiring artist in any field can be taught to do so' (Fichter, 1993:3), what we can teach students is 'how to handle the materials so that craft will be accessible to support vision' (Fichter, 1993:3). The fact that 'not everyone will be a composer' (Fichter, 1993:3) should not be seen as militating against methodologies in dance education such as the exemplar-apprentice model rather that:

> ... intimate acquaintance with the materials is vital for those who compose, for those who perform and interpret the works of others, and for those who do not pursue art professionally but to whom it is a meaningful part of their own thought and vision. (Fichter, 1993:3).

In the context of this research project then the key point to emerge from the views of Packert (1996), Bickman (2000), Stahl (1998), Lattuca (2002) and Fichter (1993) is that far from the 'Dickensian' image (Packert, 1996:682), or that of the passive observer sitting mutely and invisibly as the 'master' works, seemingly absorbing information through imitation or some form of osmosis, modern apprenticeships are indeed a viable and valuable educational model of practice. However some of the key issues associated with the effectiveness of such an approach are that:

- the role played by the master/tutor/teacher is pivotal in the success or failure of the process;
- the 'apprentices' require supervision and direct tutelage when working with the 'master';
- journal writing promotes effective reflection, analysis and recording; and
- it is essential that the students reflect on and record in their process journals what they are learning as 'apprentices'.

It is also clear from the views expressed above that 'the master' in relation to the apprentice must be consciously aware of his/her role in the process, one that changes over the period of the apprenticeship from leader to facilitator to observer/counsellor. This thesis supports both Fichter's view that the teacher functioning as a master/exemplar in a classroom situation 'can provide the right conditions, expertise in craft, knowledge of materials, and stories and works of others (including our own) who have been engaged in art making...' (Fichter, 1993:6), and the statement made by Lave (cited in Lattuca, 2002:718) that the teacher must establish the role of the students/apprentices 'as legitimate peripheral participants'.

From the description of interventions 1 to 6, the examples of the students' work presented in the Empirical Research Tables and the detailed analysis data from sample Intervention 5, it is proposed that the students' participation in the exemplar-apprentice model is consistent with functioning of apprentices in a modern educational context as described by Packert (1996), Bickman (2000), Stahl (1998), Lattuca (2002) and Fichter (1993). Further that the researcher has clearly established the role of the teacher/'exemplar-artist' and student/'apprentices' within the project is shown in the ER Table 5A:405 (a transcript of the teacher's delivery of Session 1 in Intervention 5).

Close inspection of the following Empirical Research Tables shows clearly that the student outcomes attained as a result of sample Intervention 5 reside in the exemplar-apprentice methodology:

- ER Tables 5A (p:405) and 5B (p:413) show clearly the delivery of the lesson content according to the proposed model and the interaction between the teacher and the students in the roles outlined above;

- ER Table 5C (p:431) contains 3 sample students' journal entries for the period of the intervention which clearly show formative reflection, analysis, evaluation and recording;

- ER Tables 5D 1-3 (pp:445-468) contain 4 sample students' summative assessment tasks (completed at the end of the intervention) that record their analysis of the Major Study work and their performance of it. These tables show reflection, analysis, assessment and evaluation; and

- ER Table 5E (p:469) contains one sample student's process composition journal containing a record of the lessons preceding and during the composition of their core dance. The journal describes the stimulus, concept/intent, improvisation, reflection, analysis and evaluation – the compositional process.

From the data presented here it is clearly shown that the role of the students as apprentices (in performance and composition) of the teacher as an exemplar-artist has been defined and facilitated and is consistent with current literature that supports apprenticeships as a relevant model of educational practice in this context.

It is further shown through empirical research that in the exemplar-apprentice model the teacher functioned as both an 'exemplar' demonstrating the craft of choreographing well-made works and as a 'teacher' in deconstructing and delivering the content at level appropriate to the age and stage of development of the students. Similarly the students functioned both as 'apprentices', in that they were actively observing and being engaged as performers when being 'choreographed on', and simultaneously as 'pupils' of the teacher in active learning through participation, observation, reflection, analysis, recording, assessment and self-evaluation.

The teacher as the action researcher in this project

From the perspective of the teacher as the action researcher in this project, the following observations are pertinent in the final analysis of the exemplar-apprentice model in meeting the stated aim and objectives.

Context-Stimulus-Concept/Intent.

If this research project was analogous to a dance work, the 'stimulus' would clearly be the data sent to the school at the centre of the research project in 1997 by the Board of Studies NSW showing that relative to the performance areas of study in the New South Wales *HSC Dance Examination*, the students' marks[43] in composition and appreciation were significantly lower. The 'intent' of this 'work' then resides in the students' response to a simple question put by the researcher to a 1997 Year 12 dance composition class: 'What have you learned about dance composition from being choreographed on in your six years of secondary schooling?' Their response was amazed silence. Upon subsequent reflection on this 'silence', the researcher came to realise that perhaps this response was a natural outcome of the fact that maybe there had not been any explicit information given to the students about the stimulus-intent-choreographic processes/practices employed in making the works that they performed – rather the choreography had just been taught. Stated simply, it was not the students' knowledge but the teacher's pedagogy that was the problem area. This realisation provided the impetus for this research project and the subsequent investigation. The project has resulted in substantial changes to the researcher's pedagogy[44] that have informed not only the content

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[43] PI Table 4 p:236.
[44] Described in Interventions 1-6

and the delivery of subsequent units of work but have ensured that through the students' active participation, observation, analysis, assessment and recording, the pedagogic complacency identified in 1996-1997 will be a point in history.

Empirical research instruments:

Questionnaires and examination reports

Although each of the empirical research test instruments has contributed data to the project, some were more effective than others in contributing effective evaluation of the proposed methodology in terms of the aim and objectives. While the Year 12/Year 11 exit/entry point questionnaires were effective in identifying the problem at large, in the case of those targeted at the exit point a number of the students had already 'left' school (practically and metaphorically), while with the entry point questionnaire many students were new to the school and responded superficially to the questions. However, when read in conjunction with *HSC Dance Examination* reports, the data did link local and state-wide areas of concern in dance composition. The analysis of the questionnaires was not fully able to quantify the impact of the well-made works on the students' knowledge and skills in dance composition, however for a significant percentage of the students there was a link that supported the development and testing of an exemplar-apprentice model of practice.

In relation to the other instruments employed, the *HSC Dance examination* data from the Board of Studies NSW provided specific information that enabled the researcher to identify areas of concern in both dance composition and performance that would need to be addressed through the proposed model, while the examination results at some level indicated the success of the interventions that targeted Year 12.

Audio and videotaping and student journals

Triangulation was achieved through audio and/or videotaping of lessons during the interventions, transcribing sample lessons and then comparing them with the students' process journals (a formative evaluation) and assignments/assessment tasks (a summative evaluation). The empirical research tables that record this data show a high level of correlation between the researcher's delivery of the lesson content and the students' observations, reflections, analysis, assessment and recording. While there may be some claims made against the veracity of the students' journals as a reliable instrument (students'

writing what they think that the teacher wants to read), however as discussed previously, what militates in favour of the data collected through this means is the integrity of the students' responses. The sample extracts below supports this contention:

> **Student:** ***(The Teacher), the choreographer, has certain characteristics in his style of movement and the way he teaches his movement. As I have not danced many dances that he has choreographed I don't have a great deal to compare with. Some of the characteristics of his movement that I have noticed in this dance, the core and some of his pieces that I have seen, are the following…*** (ER Table 1D:280).

> **Student:** ***I think the motif of this phrase is reaching; the reaching of an arm and the reaching of both arms and body parts in opposite directions. Although I'm not 100% sure I think that this reaching motif is contrasted with an enclosing movement. This motif tells me that the choreographer's intention is to express something that is about breaking out but not knowing which way to go and always being controlled to some degree of 'chickening out' and pulling back in again.***
> (ER Table 3B:347).

> **Student:** ***As far as I'm aware, (the Teacher) didn't actually give us any verbal confirmation that this was what he was trying to achieve in this lesson, however, from his actions I came to this conclusion.***
> (ER Table 2A:314).

The sample journal entries above are representative of the integrity with which the students' journals included as data samples were written. Close inspection of all the tables that record student journal entries will attest to this point.

The student journal response questions, as a mechanism to support directed observation, reflection, analysis, assessment and recording, are central to the 'Exemplar-Apprentice' Model and several versions have been tested. The questions direct the students' focus in each lesson and consequently identify and record acquaintance and experiential knowledge. Care needs to be taken however to ensure that they reflect the age and stage of development of the students (Years 7-12 is a considerable range). That is to ensure that an 'average' entry is able to access and record essential acquaintance and experiential knowledge without being complex and time consuming to complete and consequently less effective. While the possibility exists, within every large class and range of students, for journal entries to be less than satisfactory, those included here in the Empirical Research Tables show what can be achieved with committed, motivated, self-directed students.

Student assignments/assessment tasks[45]

These instruments provided valuable data to assess students' knowledge, understanding and skill. They are summative and as such enable a comparison to be made with the journal entries which are formative. The tasks usually consist of an analysis by the students of the teacher's choreography of the work being performed and an analysis of their performance of choreographed work (from videotape). Correlating and analysing the data collected from the transcript of the teacher's lessons, the students' journal entries, the videotapes of their performance and the assignment/assessment task provide the basis for an evaluation of the exemplar-apprentice model relative to the aim and objectives.

In relation to the aim and objectives of the research project what the instruments were unable to establish was the claimed 'enhancement' in knowledge understanding and skill that would result from the interventions based on the proposed methodology. While the test instruments effectively assessed the level of knowledge, understanding and skill demonstrated through and at the conclusion of the interventions, the fact and the degree to which this had been 'enhanced' as a result of the intervention remains largely anecdotal based on the professional judgement of the researcher. To attempt to resolve this anomaly would have required establishing a pre-intervention level of competency through extensive pre-testing in performance and composition prior to each intervention, comparing the data with post-intervention testing, the outcomes of which may still have proven inconclusive in terms of this objective. As it was the aim of the researcher not to disrupt the students' or the dance faculty programs and to strictly adhere to the areas of study and indicative time weightings determined by the Board of Studies NSW for each course component, the failure to establish the claim for 'enhanced' knowledge is perhaps less significant in the final analysis than the level of knowledge, understanding and skill demonstrated by the students through the range of instruments employed in the empirical research.

Summary

From the perspective of the action researcher as a reflective practitioner[46] and with due consideration of the philosophical basis underpinning the proposed model, the interventions

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[45] Assessment tasks are formal assessment instruments developed according to guidelines established by the NSW Board of Studies. A student's final assessment mark in each subject (the accumulated score of individual assessment tasks weighted according to the indicative time allocated to course components) is sent to the Board of Studies NSW and moderated against the student's performance in the HSC examination. Assignments are faculty generated assessment instruments that contribute to a student's course mark in each Year.

[46] See Chapter 4:87-88 for references to Donald Schön's concept of the 'Reflective Practitioner'.

and data collected and analysed, it is small wonder that the 1997 Year 12 students sat in that 'amazed silence' when asked to relate what they had learned about dance composition from being choreographed on. It is patently clear that they had learned little because 'little' describes what they had been taught. That the researcher's teaching process/practices has undergone a reformation is an understatement. Apart from the outcomes clearly demonstrated in each of the Empirical Research Tables there have been additional positive outcomes that can only be reported anecdotally such as:

- the sense of 'ownership' of the choreographed work being performed by each student in the class irrespective of performance skill level;
- the sense of 'knowledge and understanding' of the work being performed by each student in the class irrespective of performance skill level;
- the understanding of the choreographic process by each student – including a sense of 'sympathy' for the choreographer in the process of creating the work;
- an awareness of performance quality as it functions in realising choreographic intent;
- the sense that performance is less about the virtuosic demonstration of technical facility for its own sake and more about striving to realise the choreographer's intent;
- a linking of knowledge and understanding and skill, that is metacognitive functions within the creative process;
- an awareness and understanding of intuition and its role in performance and composition;
- a sense of 'sharing' through the dual roles played by the teacher and the pupils in the proposed model. That is the teacher becomes the 'exemplar' and the students become 'apprentices' in creating of the work while in another but complementary role the exemplar, now the teacher, and the apprentices, now the pupils, focus on the knowledge, understanding and skill of what is being created by the same exemplar and apprentices.

Throughout the interventions the processes/practices central to the proposed model have essentially remained constant in that they support the realisation of the aim and objectives of the research project. What has changed has been the journal questions and a refining of the assignments/assessment tasks in an attempt to find the appropriate balance between practice, knowledge and understanding of the areas of study and the students' observation, analysis, evaluation and recording. The complexity of the questions determines to some degree the minimum time that the student spends at this activity - it needs to be sufficient to extract and analyse essential information but not so demanding as to discourage the less committed student from undertaking the task.

That the proposed exemplar-apprentice model has been successful in meeting the stated aim and objectives is clear from the analysis of data presented in this Chapter. In Chapter 6 the proposed model will be described in greater detail and evaluated in the light of recent literature pertaining to dance education, intuition, creativity and cognition.

It is apposite here that the final words in this Chapter, which has sought to evaluate the aim and objectives of the research project in terms of the analysis of the data collected through the empirical research instruments, should come from the students:

> **Year 7 Dance Student:** ***Today we were told that next week we are going to perform our dance sequence that we have been working on since the beginning of term, we are also going to be handing in our journals next week. (The Teacher) added on some more dance to our sequence and we have to practice it so that we don't forget it for our performance. 'Motif' is a word (the Teacher) told us about, it means that a movement is repeated throughout the whole dance. This is what we do in our dance; we do this hand movement, which is one hand straight and the other hand placed on the wrist of that hand. We repeat this movement at the end of most counts of eight. Now that I think about it, I have seen 'Motif' quite a lot of times in movies and in other dances I have seen.***

> **Year 12 Dance Composition Student:** ***In today's composition lesson, we were left to our own devices, so that we could continue working at our own necessary pace. We had to be really self-motivated today, to want to achieve the composition of movement that was coherent with our intents. By leaving us alone today, I think (the Teacher) was really making us rely on the knowledge we had acquired in the previous classes, where we had been experimenting with composition through specific exercises. Using the sorts of things that we analysed from watching others, and applying those things to our own compositions.*** (ER Table 5E:469).

> **Year 12 Dance Performance Student:** ***An orchestra was in many ways like a dancer performing a dance. The many different musicians and instruments come together precisely to create a piece of music that communicates an emotion to the audience and causes them to be moved, likewise for a dancer to perform a dance they must combine many different elements just as precisely to communicate an particular idea to their audience. Performance quality is about this, the coming together of every element of the movement to successfully communicate to the audience the choreographer's intent. Because of this just as a an instrument being played out of sync to the rest of the orchestra causes the atmosphere to change, likewise if an if an element of a dance is not performed precisely to reinforce a particular idea, the idea that the dancer is trying to communicate will be lost. A musician must not only be able to understand the notes on a page but understand how they fit in with the rest of the orchestra. In the same way a dancer must not only be able to execute the movement precisely on a physical level but also have a deeper***

understanding of the impetus and reason behind the movement. In short, to perform a piece of dance as 'art' successfully the dancer must apply their understanding of the movement clearly with a level of musicality, technical skill and control, awareness of shape, space and line, and most importantly a level of personal expression and understanding of the movement that creates an emotional quality that can be communicated to and experienced by their audience. (ER Table 1D:280 Student N3).

Chapter 6: The Exemplar-Apprentice Model

Introduction

It is apposite here to reflect briefly on the content of the preceding chapters leading to this point in the Thesis. Chapter 1 provides a brief introduction to the study of dance as an artform in New South Wales to place the research in context and identifies research questions pertaining to the delivery of the content in the Board of Studies (NSW) devised dance syllabuses. Chapter 2 further informs the reader of the context through a descriptive account of the development of dance education state-wide from 1974 to the present day that leads into a specific focus on the school at the centre of the research. Chapter 3 examines the conceptual basis of the mandated model for dance education in NSW- the study of dance as an artform and investigates the theoretical underpinnings of this model. A preliminary investigation of the bases for the research questions is analysed in Chapter 4 and this provides a rationale for the proposed Exemplar-Apprentice Model. Chapter 4 also reviews the research methodology and the design of the research interventions. Chapter 5 contains descriptions of the interventions, the test instruments, data collected from the test instruments and focuses on one selected representative intervention (5) in which the data collected is analysed and interpreted in relation to the aim and objectives of the empirical research.

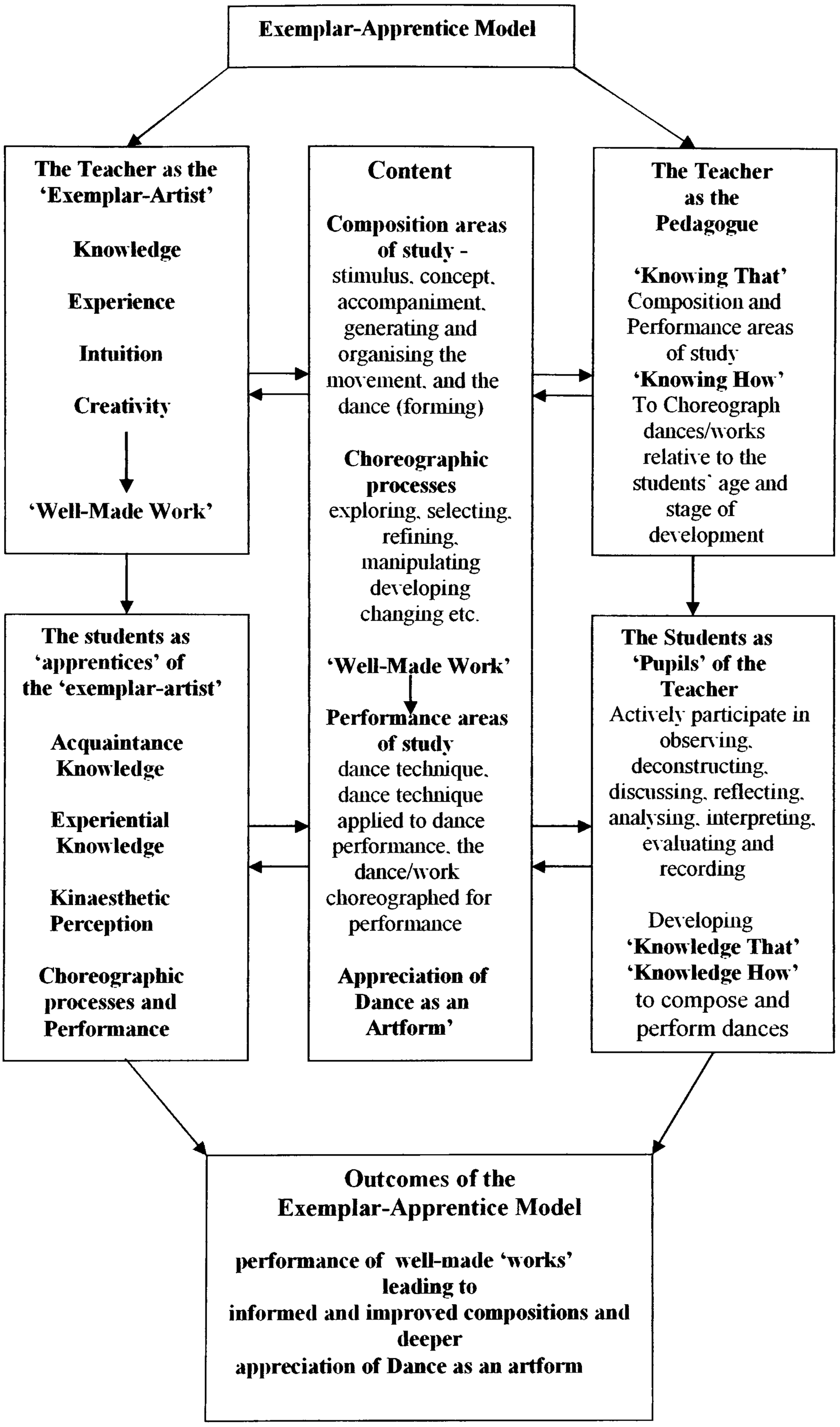
At the outset of Chapter 6 the 'Exemplar-Apprentice Model' is represented in a diagram form – Figure 6.1 below. This is the model that has been tested through empirical research and is proposed here as a development and change in the practice of teachers and their pupils in the context of the study of dance as an artform required in the NSW Board of Studies Dance Curriculum. The diagram provides headings and routes through a description, analysis and evaluation of the 'exemplar-apprentice model' of practice in teaching dance composition through performance. To provide an in depth evaluation of the model, theories primarily relating to knowledge and intuition and linked to creativity and experience that were rehearsed in Chapter 3 are developed and applied in analysis of the model. It is contended that this final Chapter is an appropriate place for this discussion since it can draw upon the results of the empirical research to substantiate claims made for the role of the artist's knowledge, intuition and creativity in the 'exemplar-apprentice' model. Having established and made claims for relevance of the proposed new 'exemplar-apprentice' model in the context of teaching the artform of dance, Chapter 6 closes with an explanation of the contents of the Teacher Resource Template that accompanies this thesis.

The 'Exemplar-Apprentice' Model

The 'Exemplar-Apprentice Model' (Figure 6.1) is a new model of practice for dance education based on the old concept of the 'master-apprentice', which as shown through current educational research (Bickman, 2000; Fichter, 1993; Lattuca, 2002; Packert, 1996; and Stahl, 1998), is still recognised and accepted as the model of choice in particular contexts. The 'Exemplar-Apprentice Model' is however more than just a reiteration of this old concept placed in the context of the study of dance as an artform. As represented in the four boxes right and left of the centre column in Figure 6.1, in effect there are four simultaneously functioning components: two identifying and establishing the role of the teacher as the exemplar-pedagogue and two for the role and function of the students as apprentices-pupils.

(See next page.)

Figure 6.1


Exemplar-Apprentice Model
The Teacher as the 'Exemplar-Artist'
Knowledge
Experience
Intuition
Creativity
'Well-Made Work'
Content
Composition areas of study - stimulus, concept, accompaniment, generating and organising the movement, and the dance (forming)
Choreographic processes exploring, selecting, refining, manipulating developing changing etc.
'Well-Made Work'
Performance areas of study dance technique, dance technique applied to dance performance, the dance/work choreographed for performance
Appreciation of Dance as an Artform'
The Teacher as the Pedagogue
'Knowing That' Composition and Performance areas of study
'Knowing How' To Choreograph dances/works relative to the students' age and stage of development
The students as 'apprentices' of the 'exemplar-artist'
Acquaintance Knowledge
Experiential Knowledge
Kinaesthetic Perception
Choreographic processes and Performance
The Students as 'Pupils' of the Teacher
Actively participate in observing, deconstructing, discussing, reflecting, analysing, interpreting, evaluating and recording
Developing 'Knowledge That' 'Knowledge How' to compose and perform dances
Outcomes of the Exemplar-Apprentice Model
performance of well-made 'works'
leading to
informed and improved compositions and deeper
appreciation of Dance as an artform

The teacher in the role of the exemplar artist creating well-made works 'coexists' with the teacher as a pedagogue who deconstructs and explains the works of the teacher-artist as an exemplification of the composition and performance areas of study in the Dance Years 7-10/ Stage 6 (Years 11-12) Dance Syllabuses. In these dual capacities the teacher accesses, employs and explains artistic and aesthetic concepts, choreographic processes and performance requisites such as technique and style and, at the same time, in role as an exemplar-artist, employs them demonstrating the interaction of knowledge, experience and intuition in producing the outcome which is the 'creative' product - the well-made work choreographed 'on' the students as the performance work required in the relevant Dance syllabus.

The second operational aspect of the exemplar-apprentice model is that of the simultaneous functioning of the students as apprentices of the teacher-exemplar, who choreographs the work, and as pupils of the teacher-pedagogue who deconstructs the process/practices of the exemplar as the work is being created. When functioning as apprentices the students are active participants in the creative process in that they are the dancers for whom the work is being choreographed and therefore charged with the responsibility of communicating the intent. In the act of learning the work, both through performance and through reflection in their dance journals, the students provide continual feedback to the teacher/choreographer enabling and facilitating reflection and evaluation of the degree to which the concept/intent is being realised.

In choreographing the dances that the students will perform the teacher-exemplar artist works within the parameters set by the relevant syllabus component areas of study (Performance and Composition) and school faculty programs. This *content* is depicted in the centre column in Figure 6.1. The stimulus, concept/intent and accompaniment for the works being choreographed is selected relative to the age and stage of development of the class. The choreographic process followed is that outlined in the composition areas of study. In simultaneously deconstructing the process in the act of making the work, the teacher-pedagogue's most significant advantage is in being able to expose the exemplar-artist's 'knowledge', 'experience', 'intuition' and 'creativity' in affecting the solutions to the initial 'problem' that of creating a work that communicates a specific concept/intent (Figure 6.1 left top box). The exemplar-artist can also share with the students the 'problems' encountered during the process/practice of creating the work. The students as apprentices of the exemplar gain acquaintance knowledge of the intricacies of the artistic process of composition through

their experiences in coming to know the 'well-made work' as it is being composed 'on' them and through kinaesthetic perception in performing it (Figure 6.1 – bottom left box).

As indicated in the right top box of Figure 6.1, the teacher as pedagogue links and 'translates' such interchanges with the knowledge that students need to be able to apply in their own composition and performance work. Hence the theories or conceptual bases underpinning composition and performance ('knowledge that') and methods of engaging in the processes of composing and performing ('knowledge how') constitutes the teacher as pedagogue's task with the students as pupils actively participate by means of observing, recording, discussing, reflecting, analysing, interpreting and evaluating the well-made works that they ultimately perform (bottom right box – Figure 6.1).

Philosophical rationale for the Exemplar-Apprentice Model (Figure 6.1)

a. Teacher/Exemplar-Artist: knowledge, experience, intuition and creativity

The fundamental operational practice on which the exemplar-apprentice model is based is that of the teacher in the role of an exemplar-artist choreographing well-made works. As has been shown in interventions one to six, adherence to the syllabus areas of study provides parameters and mandates particular choreographic process/practices. Consequently in order to demonstrate creativity within those parameters the teacher/exemplar-artist draws on prior dance knowledge and experience and is 'guided' by intuition in resolving the 'problem' of communicating the concept/intent of the work to be created. While Chapter 3 of this thesis contains a discussion of intuition and the choreographic process, further consideration is pertinent here because central to the exemplar producing well-made works to exemplify the syllabus for the student apprentices-pupils is the function of knowledge, experience and intuition leading to creativity. The views of Bergson (1903), Croce (1909) and Collingwood (1938) introduce and develop the case for intuition as a form of knowledge which is further defined and linked to creativity by Policastro (1995). A summary of this review of literature links to an explanation of its relevance to the component areas of the exemplar-apprentice model (Figure 6.1 above).

In his essay *An Introduction to Metaphysics* (translated by Hume, 1950), Bergson (1903) proposed that there are two contrasting ways of knowing anything: through the intellect; and

through intuition. The former Bergson suggests 'uses symbols to express its findings, and yields knowledge that is relative' (Hume 1950:11-12), whereas through the latter 'we "enter into" the thing and identify ourselves with it by a kind of "intellectual sympathy"' (Hume 1950:11-12). Hume states that Bergson identified certain inherent limitations in relation to the functioning of the intellect namely that: 'the intellect apprehends the world externally as a collection of things in space'; which can be 'counted or measured'; and which are considered 'fundamentally static and immobile'; in his terms the most serious limitation of all in that it meant that 'the intellect is bound to misunderstand the fact of motion and change' (Hume, 1950:10-11). Whereas Hume saw intuition as 'direct participation in the immediacy of experience' that could be achieved only by detachment from the task through "inverting" the normal attitude of consciousness and immersing oneself in the current of direct awareness'. The outcome of such an experience he proposes 'will be a cognition of reality such as intellectual concepts can never yield' (Hume, 1950:12)

Croce (1909:327-333) proposed that knowledge is either 'intuitive knowledge or logical knowledge', that is 'knowledge obtained through the imagination or knowledge obtained through the intellect' (Croce, 1909:328). Indeed, there are 'certain truths', he states, that 'must be learned intuitively' (Croce, 1909:328). Croce's view of intuition is that it is 'the undifferentiated unity of the perception of the real and of the simple image of the possible' (Croce, 1909:328). He states, however, that while perception is intuition it is actually 'secondary to the true nature of intuition' (Croce, 1909:330). In defining what he termed 'true' intuition Croce establishes the link between intuition and expression: 'Every true intuition or representation is also expression (Croce, 1909: 330) and 'that which does not objectify itself in expression is not intuition or representation, but sensation and mere natural fact' (Croce, 1909:330). He states that while a work of art may contain philosophical concepts and indeed philosophical dissertations may contain intuitions, 'the total effect of art is an intuition' whereas 'the total effect of the philosophical dissertation is a concept' (Croce, 1909:329). Croce noted, however, that when he was writing, while intuition had credibility as a form of knowledge 'in ordinary life' it was not accepted as such 'in the field of theory and of philosophy' (Croce, 1909:328) - a position that he refuted.

Collingwood's (1938:334-343) theory of art is both an acknowledgement and a development of Croce's theory of 'intuition-expression'. He hypothesised that 'all thought presupposes feeling' (Collingwood, 1938:336) and the results of these 'thoughts' are:

> either statements about feelings, in which case they are called empirical, or statements about the procedure of thought itself ... 'Thought', here means intellect; 'feeling' means not feeling proper, but imagination.
> (Collingwood, 1938:336).

Collinwood (1938:341) placed this proposition of externalised imagination or emotion or 'artist's aesthetic experience' (Collingwood, 1938:341) at the centre of his theory of art linking imagination and consciousness. He states that an idea or imaginative experience is accompanied by 'an impression, or sensuous experience, corresponding with it' and 'an act of consciousness converting that impression into an idea' (Collingwood, 1938:341). It is the artist, he states, who is able to extract more from an aesthetic experience (than say a non-artist who also has an aesthetic experience) because of his engagement in making a work of art in response to it.

What is of particular relevance in Collingwood's theory (1938:33) to this thesis is the determination by the teacher/exemplar-artist that he/she has choreographed a well-made work. Collingwood (1938:338) proposes that an artist in producing a work should be able to say whether he/she is pursuing it successfully or unsuccessfully. He states that the artist's:

> watching of his own work with a vigilant and discriminating eye, which decides at every moment of the process whether it is being successful or not, is not a critical activity subsequent to, and reflective upon, the artistic work, but is an integral part of the work itself. (Collingwood, 1938:339).

Policastro (1995) adds a further dimension to this discussion on the nature of intuition and its relationship to the intellect by suggesting that intuition is also inextricably bound to creativity. This proposal leads to the concept of 'creative intuition' for which Policastro proposes two complementary definitions:

- firstly she suggests that 'creative intuition can be defined as a vague anticipatory perception that orientates creative work in a promising direction' a definition that she states is '... phenomenological in that it points to the subject's experience' (1995:99). In support of this definition she cites Entwistle and Marton (1993:18) whose test subjects identified ""a metaphorical seeing of the phenomenon searched for, an anticipatory perception of its shape or its gross structure"" (1995:100).

- secondly Policastro defines creative intuition more 'technically' as a 'tacit form of knowledge that broadly constrains the creative search by setting its preliminary

scope' (1995:100). In support of this definition she cites from experimental research conducted by Bowers et al (1990:74) who described intuition as:

> ... a preliminary perception of coherence (pattern, meaning, structure) that is at first not consciously represented, but which nevertheless guides thought and inquiry toward a hunch or hypothesis about the nature of the coherence in question.
> (Bowers et al cited in Policastro, 1995:106).

Based on these definitions Policastro (1995:100) draws the following conclusions that: the definitions [phenomenological and technical] complement each other; it is only when the outcome of the intuition has been created (the product) that it may be adjudged as 'creative'; the time line between 'early intuition' and final product may range 'from a brief period to many years...' (1995:100); far from being infallible 'creative intuitions ... are more like rough estimates that necessarily entail various margins of error' (1995:100).

In her 'Integrative Review' of creative intuition Policastro examined data collected from four sources: autobiographical testimonies; analyses of historical evidence; psychometric research; and experimental studies. Reviewing the data she found these sources 'more useful in combination than alone' (1995:100). An analysis of this data has lead Policastro to hypothesise that the creative process appears to unfold from 'vague, syncretic, and implicit forms of knowledge into more differentiated, integrated, and explicit ones' (1995:110). This means that it shifts from:

> ... a developmental translation-from implicit code of associative strengths among neural units into an explicit code of symbolic rules. In this cognitive system, implicit neural networks might precede and constrain the generation of symbolic rules (Policastro, 1995:110).

Such a hypothesis Policastro states leads to the conclusion that 'creative intuition is experienced by the person as a vague anticipatory perception that orients creative work in a promising direction' (Policastro, 1995:110). In relation to a clearer explanation and understanding of creative intuition Policastro proposes that considering it 'as a form of perception' links it to the phenomenological view' whereas technically speaking it 'might be better understood as a tacit form of knowledge, which broadly constrains the creative search by setting its preliminary scope' (Policastro, 1995:110).

While Policastro cites Bowers' et al (1990:74) in support of her concept of 'creative intuition', Bowers, Farvolden and Mermigis (1995:28) argue that a distinction be drawn between creativity and intuition in that both creativity and intuition have virtually non-overlapping literature. Literature pertaining to creativity they state 'is concerned with both creative people and products on one hand' and 'with creative processes on the other' (Bowers, Farvolden and Mermigis, 1995:28). Whereas they state that literature concerned with intuition has been largely linked to judgement and decision making under conditions of uncertainty' and 'with insight in problem solving on the other' (Bowers, Farvolden and Mermigis, (1995:28).

Bowers, Farvolden and Mermigis (1995) define intuition as 'the perception of clues to coherence that tacitly activates and guides thought toward an insight or hunch about the nature of coherence in a question' (Bowers, Farvolden and Mermigis 1995:29). They do however separate intuition and insight as 'conceptually distinct' phases in the process of solving problems. The 'intuitive phase' they say is linked to the activation of 'responses that are stimulated by, and increasingly appropriate to, the available pattern of clues' (Bowers, Farvolden and Mermigis, 1995:31). Whereas the 'insight phase' is identified as 'conscious recognition, often quite sudden, that a particular response constitutes a potential solution to the problem' analogous to 'a bolt out of the blue' (Bowers, Farvolden and Mermigis, 1995:31).

While the results of experiments conducted by Bowers, Farvolden and Mermigis (1995:32-46) show that 'automatic cognitive processes generate a graded approach to solving problems' Bowers, Farvolden and Mermigis, 1995:46) even when solutions seem superficially to come from 'out of the blue' (insight) they were unable to identify the cognitive processes engaged in obtaining a solution and independent of it being recognised as a solution. They point out however that domain familiarity is important in productive intuition (Bowers, Farvolden and Mermigis, 1995:47).

Bowers, Farvolden and Mermigis (1995:48) identify one further distinction between intuition and creativity that of the success or otherwise of the solution to the problem 'the very idea of a mistake implies a standard against which a solution can be assessed and found wanting' Bowers, Farvolden and Mermigis (1995:28). While in the context of intuition they state 'a particular organisation and pattern of clues serves as the standard by which to evaluate whether a proposed solution is correct or mistaken' Bowers, Farvolden and Mermigis, 1995:48), creativity cannot be judged in this way as 'there is no pre-existing pattern or

organisation against which to assess it as a creative endeavour' (Bowers, Farvolden and Mermigis, 1995:48). In this sense they state that it is 'more natural' to refer to 'errors of intuition and insight on one hand, and of failures of imagination and creativity on the other, rather than the reverse' (Bowers, Farvolden and Mermigis, 1995:48).

Despite the tendency for writers to take distinct paths in defining intuition, its relationship with objective knowledge and its contribution to decision-making and judgements, it is proposed here that the interaction of intuition, creativity and knowledge is implicit in the choreographic process. The choreographic process may be seen as solving the problem of communicating a concept/intent in created body symbols through engagement with the elements of dance. More often it appears that solutions to the choreographic 'problem' spring from nowhere, apparently without conscious access to knowledge, suggesting both intuition and insight at work. Such an hypothesis would concur with Dorfman, Shames and Kihlstrom (1996) who concluded from their research that 'intuitions in problem solving reflect the automatic and unconscious activation and integration of knowledge stored in memory' (Dorfman, Shames and Kihlstrom, 1996:270). This position coincides with their explanation of the role of 'activation in intuition and incubation' (Dorfman, Shames and Kihlstrom, 1996:270) and is supported by Yaniv and Meyer (1987, cited in Dorfman, Shames and Kihlstrom, 1996:271) who have proposed that:

> ... [the] presentation of the definition activates relevant nodes in semantic memory. Activation then spreads from these nodes until it reaches a node representing the target and accumulates there to a level sufficient to bring the target into conscious awareness. ... Incubation effects reflect the accumulated influence of cues contained in the original statement of the problem, inferences generated by the subject's initial work on the problem, and new contextual cues processed during the ostensibly dormant period.
> (Yaniv and Meyer, 1987, cited in, Dorfman, Shames and Kihlstrom, 1996:271).

Such an explanation provides support for the philosophical base of this thesis in that through the proposed exemplar-apprentice methodology the exemplar-artist/teacher draws on knowledge (experiential knowledge, acquaintance knowledge, intuition and propositional knowledge - Reid, 1989[1]) in choreographing a well-made work. The problem in disseminating this knowledge to students is that while the choreographers often know what to do they are often unable to explain what this knowledge is nor how they have gained it, or why they know. There is also a lack of awareness and understanding about how this knowledge is

[1] See Chapter 3 of this thesis pp:47-48.

accessed, activated and linked to intuition. It is proposed here that such understanding would support the exemplar-artist/teacher in deconstructing his/her choreographic processes and practices and in disseminating this knowledge to the students.

Summary

The preceding review of literature refutes the view that intuition is 'a kind of infallible hunch' (Reid, 1989:14), rather as described by the writers above and culminating in the position taken by Dorfman, Shames and Kihlstrom (1996:270), it is 'the automatic and unconscious activation and integration of knowledge stored in memory'. This position is adopted in this thesis. The description of the 'process' of intuition as described by Yaniv and Meyer (1987), that: it 'activates relevant nodes in semantic memory' (cited in Dorfman, Shames and Kihlstrom, 1996:271); then collects and makes conscious that which was triggered by the parameters of the initial problem; it is developed further through the artist's (subject's) subsequent work on the problem; it is active even within a seemingly inactive period of time, is shown (below) to be pertinent to discussion of the exemplar-apprentice model.

The exposé of the researcher's choreographic process/practices based on the syllabus areas of study (Chapter 5 and again below) and central to the exemplar-apprentice methodology (Figure 6.1 above) shows a clear link to the conditions leading to the activation of intuition described above. Reflection on the stimulus leading to the concept/intent, frequent interaction with the accompaniment, constant restating and exploring of the 'problem' with the students in the form of generating and practising the movement followed by personal reflection (the choreographer's and students' through their journals) provides the conditions leading to the aforementioned 'activation' central to engaging intuition and leading to creativity.

In relation to the choreographic process then, there would seem little conflict arising from the preceding discussion or for that matter with Policastro's (1995) proposed 'creative intuition'. Given that intuition/creative intuition is associated with cognitive processes applied to producing a domain specific task or 'effective novelty' such as a dance work, it is only when the 'work' has been produced that it might be adjudged as 'creative'. In this thesis it is proposed that such creative judgements reside in the determination of the outcome of the problem-solving task as being 'a well-made work'.

It is apposite here to restate the view presented by Smith-Autard that:

> ...it is accepted by many that, in dance, the composer must allow intuition to guide him/her. At the same time he/she always needs to intellectualise because, during the process of composition, it is important continually to evaluate, select and memorise the movement content.
>
> (Smith-Autard, 1996:132).

Consequently in the exemplar-apprentice model an understanding and exposing of the role and function of intuition in the process of creating and deconstructing a well-made work is central to both roles played by the teacher as exemplar-artist and pedagogue.

Discussion on intuition and concurrent verbalisation

From a research standpoint, it may be seen to be problematic and paradoxical that the teacher-exemplar choreographer in the proposed model is 'guided' by intuition during the making of the 'Work', intellectualises and deconstructs during the process in order to inform the teacher-pedagogue who verbalises these creative thought processes and analyses them for the apprentice-student. In the problematic sense Ward, Smith and Finke (1999:194-195) cite Koestler (1964) who warns that 'conscious thought, especially in the form of language, might actually inhibit the unconscious forming of connections that underlies insightful leaps' (Koestler, cited Ward, Smith and Finke, 1999:194). Schooler and Melcher (cited in Ward, Smith and Finke, 1999:194) conducted a series of studies on this topic in which they required their subjects to 'engage in concurrent verbalisation' which they hypothesised 'should disrupt performance on insight problems'. They found that:

> ...performance on analytic non-insight problems was not disrupted by concurrent verbalisation, which indicates that the effect is not a generalised decline in problem-solving ability. Rather it seems to be a specific deficit in insight problem solving associated with engaging in conscious verbalisation.
>
> (Schooler and Melcher, cited in Ward, Smith and Finke, 1999:194).

A defence of the exemplar-apprentice model in which the teacher-pedagogue deconstructs and verbalises the work of the teacher/exemplar-artist as it is being created (potentially the 'concurrent verbalisation' described above) in the light of this research may be seen:

- firstly, in the nature of the verbalisation taking place. That is whether the verbalisation as it occurs in the exemplar-apprentice model being an expression in language of the 'tacit knowledge' (Policastro, 1995:100) employed in solving the current problem – choreographing the dance at hand - is in practice a 'conflicting

distraction' as may be supposed from the experiment above, or may indeed be seen as supportive;

- secondly, generally in the practice of choreography the choreographer passes on the movement to the dancers in a combination of practical demonstration and verbalisation - in those instances where the movement is being generated as it is being taught ('choreographing on the spot') the functions are virtually concurrent;

- thirdly, in the context of the exemplar-apprentice model the actual 'deconstruction' is by its very nature not strictly concurrent but rather after the fact (that is after the spontaneous improvisation that generates the movement especially in 'choreographing on the spot');

- fourthly, in the sense that while concurrent verbalisation is shown to impact on 'insight', 'creative intuition', as hypothesised by Policastro (1995), is a process unfolding as a 'developmental sequence of representational changes, from vague, syncretic, and implicit forms of knowledge into more differentiated, integrated, and explicit ones' (1995:110), then it could be argued to be different to the functioning of 'insight' which based on experiments conducted by Metcalfe (1986) and Metcalfe and Weibe (1987) - described as 'very sudden coming on with little warning' (cited in Ward, Smith and Finke, 1999:195); and

- fifthly it could be hypothesised that if as suggested by Bowers, Farvolden and Mermigis (cited in Policastro, 1995:99) 'in the context of problem solving, intuition may precede insight', then the functioning of intuition and its deconstruction in the exemplar-apprentice model may actually contribute to insight both in terms of the exemplar-teacher and the apprentice-pupil much as is shown in the outcomes of the empirical research described in Chapter 5 of this thesis.

b. The Teacher as the Exemplar-Artist/ Pedagogue: 'Knowing That', 'Knowing How'

In relation to the function of intuition in practical engagement in the arts, the views presented by theorists such as Read (1931), Reid (1969 and 1989), Policastro (1995) and in the dance context, Smith-Autard (2000), support the proposition that it is indeed central to art-making and consequently the deconstruction of its 'functioning' within the creative process of making

a dance work is crucial to its understanding. Therefore in relation to this thesis the exemplar-artist choreographing a well-made work is best placed to explain how intuition functioned in his/her choreographic process/practices in making a particular work. Further, if that same exemplar-artist is also a teacher-pedagogue the potential exists for an explanation of a function that is sometimes thought of as inexplicable.

In the case of this researcher the choreographic stimulus is most frequently a selected piece of music. The musical accompaniment is thoroughly researched and analysed in terms of the musical elements employed to create its particular emotional mood/feeling/atmosphere, intent and structure. This research and analysis, together with frequent listening, elicits an emotional response in the choreographer that may lead to an exploration through the medium of 'dance' of the emotion intrinsic in the music, and/or suggest some narrative/episodic theme, and/or a 'visualisation' in 'body language' terms that provides the stimulus to generate abstract dance movements – in a sense a kinaesthetic response to the emotion communicated by the accompaniment. The same is probably true in the instance of more programmatic music selected as accompaniment for dance such as in musical theatre or jazz dance that often provide additional motivation in terms of the nature of the genre.

Given the selected stimulus, this researcher/choreographer then engages with the accompaniment, the technique, the concept/intent and the elements of dance to produce kinaesthetic images (the visualisations in body language referred to in the previous paragraph) – either as body shapes or short locomotor sequences that the choreographer develops using his own body (albeit at a significantly reduced technical level) and which are then taught to the students. In teaching the movement to the students the choreographer receives immediate feedback about the effectiveness of the selected movements in relation to the concept/intent as they are being developed and organised to become motif(s) and phrases. Prior knowledge/experience/intuition contributes to an effective assessment of what is 'working'/'not working' and what might need to be changed/how it should be changed in order to remove any ambiguity of meaning in the choreographed movements and therefore more effectively communicate the concept/intent. This process is analogous to that described above by Collingwood (Rothenberg and Hausman, 1976:334) in which the choreographer may be seen as watching of his own work 'with a vigilant and discriminating eye, which decides at every moment of the process whether it is being successful or not'. This process Collingwood states, 'is an integral part of the work itself'.

c. The Students as Apprentices: Acquaintance Knowledge, Experiential Knowledge, Kinaesthetic Perception, Choreographic Processes and Performance

As stated in Chapter 3 (pp:47-48) of this thesis Reid (1989) has proposed that in relation to the arts 'knowledge' may be called 'experience knowledge'. That is it is not 'propositional' knowledge (fact or truth) rather 'essentially direct, intuitive and experiential' (Reid, 1989: 14). While not dismissing the value of discussing art from a 'propositional' perspective 'such talk can illuminate the nature of the art and critically aid the understanding of particular works or schools', it is rather the 'direct, intuitive, first-hand cognitive experience' (Reid, 1989:14-15) Reid considers essential. 'Understanding of works of art in any depth' he continues 'is partly conditioned by knowledge of different kinds ... knowledge how, knowledge of facts, and cognitive feeling for values' (Reid, 1989:17). In the exemplar-apprentice model students have direct access to well-made dance works which they are able to 'appreciate' not only propositionally but as apprentices and performers of the teacher/exemplar-artist they acquire 'knowledge of facts', 'knowledge-how' and a 'cognitive feeling for values' by acquaintance and through experience.

It is a component of the methodology proposed and tested in this thesis that the students become apprentices/dancers in learning the work as it is being choreographed by the teacher/exemplar-artist. Both through their technical facility and familiarity with the choreographer's style (developed through technique classes) the student-apprentices reaffirm for the choreographer what is being created, and/or through aspects of their particular individual performance characteristics suggest other approaches to the source material. Occasionally the choreographer may find it more effective not to demonstrate but to describe a particular body shape or action he/she sees in his/her 'vision'. In these instances the process becomes: 'from this shape here can you move your arm to here...your right leg to here...what happens if you do this here...?' At the completion of each phrase there is frequent practising by students in small groups that further enables the choreographer to reflect on what has been created and to observe the work on the different body types/performance styles. This 'reflecting' facilitates a fine-tuning of the relationship between the stimulus and the kinaesthetic response to the concept/intent. This process is employed in each class/rehearsal until the whole work is completed.

The students as apprentices of the choreographer receive their instruction through visual, verbal and 'felt' cues (akin to Reid's 'cognitive feeling'). In that the dance communicates the intended concept/idea/emotion through abstract body images, in learning those images the

students receive and absorb information initially via the senses (aurally and visually), supported by language (description), reinforced through practice, stored in the memory and which are later recalled and accurately recreated kinaesthetically. This occurs through body images or series of linked locomotor images that have been observed, described, emulated, 'stored' and effectively 'catalogued' in 'muscle memory', referenced in terms of word, picture, body shape and symbol. Prior dance training equips the dancer with the technique (skeletal facility, body skills, strength, balance and coordination) to accurately recreate the shapes/movements as they are being taught.

An outcome of this process is an experiential awareness (knowledge) of dance composition and performance as linking the senses to shape, abstract body image and emotion. This probably leads to development of a kinaesthetic awareness and the acquisition of a movement 'vocabulary' that may form the basis of the students' own choreography. The student sees and performs, simultaneously perceiving the image, feeling the image in terms of how the body is employed in creating it, relating the perceived emotion to the 'name' of the image and 'feeling' the emotion through the kinaesthetic awareness of the images they are creating as performers. In their role as apprentices the students are participating in the making and performing of the work, they are developing a movement vocabulary added to by new images created during each choreographic work, they are observing the exemplar's process/practices and gaining the satisfaction that 'performance' brings.

d. The Students as Pupils

It is the additional and simultaneous functioning of the apprentices as 'pupils' of the teacher however that also contributes significantly to dance knowledge, understanding and skill. Given that the choreographer/teacher when making work employs knowledge, experience and intuition, to re-iterate Reid 'the knowledge where we know how to do something but are unable to say how' (Reid, 1989:14), it is the ability of the teacher as a pedagogue to access the 'unable to say how' (intuition) or at least the 'why' and to 'say how', that enables this exposé of the usually 'silent' functioning of the brain during the compositional process to become an affective educational tool. While the possibility that such an action might actually inhibit intuition/insight/creativity, has been discussed previously in this chapter, in an educational context, enunciating the rationale, the decision-making and the process itself enables the 'pupils of the teacher' to gain knowledge and understanding of the syllabus areas of study in practice which can then be synthesised and evaluated to advance their own

knowledge and skills - an outcome that extends beyond the aim of the traditional master-apprentice model.

The teacher as the pedagogue is able to access the knowledge, experience, intuition and creativity of the teacher/exemplar-artist in order to inform the students and through guided observations, deconstruction, discussion, reflection, analysis, interpretation, evaluation and recording in journals and assignments assist them in making their own artistic and aesthetic judgements in relation to the work created.

In a holistic sense then the student functions as performer, apprentice choreographer, observer, recorder, critic and audience, which enables effective knowledge, understanding and skill in the appreciation of dance as an artform.

Summary

The description of the functioning of the roles within the 'exemplar-apprentice' model takes the researcher into the dual fields of the arts and education – the fostering and developing of aesthetic and artistic knowledge and skills within an educational context. In presenting a view that leads to a debate not dissimilar to that between the relative benefits of the 'educational' versus the 'professional' models of dance education (see Chapter 3:36-38 and 65-66), Gardner (1982:208) refers to 'two widely diverging views' on what is thought to be 'the optimal means for developing artistic talent, for fostering creative artists, performers and perceivers in the visual arts as well as other aesthetic domains'. The two views he describes as 'the "unfolding" or "natural" perspective' and 'the "training", "directive" or "skills" approach'. While it has been shown that the 'two widely diverging views' have less relevance in New South Wales[2], it is however interesting to note and pertinent to this thesis that Gardner's own view is that:

> [p]roficiency in the arts entails the attainment of many highly intricate skills, ones that can be acquired only under the direction of a gifted teacher or practicing artist. (Gardner, 1982:209).

It is a premise of this thesis that acquiring this 'proficiency' will be facilitated if the 'gifted teacher' and the 'practicing artist' are one and the same. Gardner's citing of Gruber's (1981)

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[2] The Board of Studies has determined that a more 'mid-way' (Smith-Autard, 1994) approach to study of dance as an artform linked to knowledge, understanding, 'training' and 'skills' is the underlying aim of the syllabuses.

statement that 'the student of creativity must construct the mental life of the creative individual at various points in the development of his work' (Gruber, in Gardner, 1982: 353) also supports the premise of this thesis. Northrop Frye's statement:

> ... teaching is not a matter of conveying information from somebody who has got it to somebody who has not. The teacher has to try to transform himself into a kind of transparent medium for whatever he is teaching ... And then the relationship between the teacher and student, which in itself is a somewhat embarrassing relationship disappears, and you are all united in the same vision (Northrop Frye, cited in Denham and Willard, 1991:24);

provides support for another premise of this thesis namely that: deconstructing the functioning of intuition in the process of choreographing a well-made dance work for the purpose of instruction is in a sense of making the medium 'more transparent'. Further, Northrop Frye's statement references one of the outcomes of the exemplar-apprentice methodology, which is an enhanced sense of 'ownership' by the students of the work that they perform.

A search of relevant literature in support of the educative and artistic potential of the 'Exemplar-Apprentice Model' takes the researcher additionally into the areas of perception, cognition and creativity in that:

- the exemplar-teacher displays creativity, that is evidenced in the choreographed 'Work';
- the teacher-pedagogue exposes the cognitive/artistic connection in the deconstruction of the work;
- the student apprentices initially perceive the created work through the sensory (or artistic) properties of the work being learned;
- the student-apprentices engage creatively with the work in the performance of the work;
- the student-apprentices as pupils of the teacher-pedagogue employ cognitive and artistic principles when observing reflecting, analysing, recording and evaluating the syllabus areas of study employed in the choreographed work and their performance of it.

Discussion on Mental Imaging

This search of relevant literature has however identified issues within our knowledge and understanding of the function of perception, cognition and creativity that limits the potential to draw definitive conclusions. As detailed in the model above, the choreographer, when

making a work, responds to a stimulus (or stimuli), which as reported anecdotally 'produces', images or sensations that are realised kinaesthetically in the form of body shapes or locomotor movement symbols. In relation to this reported notion of 'imaging' Gregory (1998) in 'The Oxford Companion to the Mind' states that 'the way the image may function in mental life, and even its nature as an object of mind are debated issues at present' (Gregory, 1998:353). In canvassing the range of views on this topic Gregory states that while some investigators 'endow mental images, especially spatial images, with the very properties they are alleged to represent in the mind' others propose that all mental experience can be captured with the structured propositional representations of the logician' (Gregory, 1998:353-354). There are yet another views Gregory proposes in which imagery:

> ... is best thought of as a kind of private symbol system that people use for different purposes: to orient themselves in space, aid their recall of some event, or even, as on a mental scratch-pad, to work out solutions to problems. (Gregory, 1998:353-354).

Gregory also refers to 'an early and recently revived theory' in which it is proposed that 'the visual system forms brief images – 'snapshots', so to speak – which the linguistic system then encodes and deposits in memory' (Gregory, 1998:353-354). The inability of research to draw definite conclusions about the nature and functioning of mental imaging Gregory reports is twofold: 'the difficulty of saying much with certainty about the mind, and in part from the bad reputation that imagery has until recently suffered' (Gregory, 1998: 354).

Olson and Smith (2000:43) pose three questions relating to mental imagery as an area of cognitive study within the arts the answers to which they suggest will either validate or otherwise the efficacy of their existence. The first question posed is 'are mental images symptomatic?' (2000:44). In their response to this question Olson and Smith (2000:44) compare imagery in the arts to that in areas such as 'medicine, technology, social sciences, or certain areas of philosophy' where there is a need for 'clarity' and 'true perception'. In the arts however they state, there is a different perception of reality: that of the chosen medium of expression; and what they identify as ""the reality of determined origination", the recognition of the art object being generated by the artist's mind or copied or fashioned by the artist from the product of someone else's mind' (Olson and Smith, 2000:44).

In response to the second question they pose in relation to establishing the validity of mental imaging 'are representations in imagery equal to those in perception?', Olson and Smith state that:

> The more important issue here is that through our powers of perception we see, hear, touch, and smell; but through our powers of imagery we bring into play representations that rely on the memory of seeing, hearing, touching and smelling, or any such combination of these senses made necessary at a given moment by a specific aesthetic experience. (Olson and Smith, 2000:44).

The third question 'can mental images be scanned?' (Olson and Smith, 2000:44) is posed in a further attempt to determine the efficacy of mental imaging arising from the 'descriptionalist' or 'pictorialist' debate, one that is important, they state, because of its connection with creativity and cognition. In presenting the essence of this debate Olson and Smith (2000:44) cite Block (1981) who states that the 'descriptionalists' believe that mental images 'represent in the manner of language rather than pictures' whereas the 'pictorialists' on the other hand while affirming that 'we don't literally have pictures in our brains' do 'steadfastly insist, nevertheless, 'that our mental images represent in roughly the way that pictures represent' (Block, 1981, cited in Olson and Smith, 2000:44).

In further exposing the 'pictorialist'/'descriptionalist' debate and its relation to the arts Olsen and Smith cite the theories of Tye and Kosslyn (1991, cited in Olson and Smith, 2000:45) in particular Kosslyn's conceptual model, the 'Cognitive Picture Theory' in which he proposes that 'mental images are similar to displays on a cathode-ray tube attached to a computer generating the displays on the screen'. That is 'the displays are generated from information stored in the computer's memory'. The 'Cognitive Picture Theory' (Olson and Smith, 2000:46-50) is described and applied to two examples: one in a visual context is that of Michelangelo's marble figure of 'Moses'; and another in an auditory context is that of a 'musical theme and variations played by a string quartet'. The 'Cognitive Picture Theory', it is explained, consists of several phases: phase 1 is 'somatic perception' (respectively visual and auditory images) in which the brain receives information. Phase 2 is described as 'activation' in which the brain holds the image. Phase 3 is 'processing' which consists of 3 different processors: 'generation' which consists of spatial structure and other qualities that act on long-term memory; 'inspection' – examines patterns of image; and 'transformation' which in the case of audio relates to themes, rhythms and forms. Phase 4 is 'psychological perception' that is storage in long term memory with reciprocal loading with the three processors. In the two examples given here 'phases 2, 3, and 4 are reciprocal and interactive. In the paradigm, areas of the brain most involved are: limbic system (learning), memory, emotion, and monitoring from all the sense organs; frontal lobes, sensory cortex, neocortex (learning and memory)' (Olson and Smith, 2000:50).

Further to the debate Olson and Smith (2000:50) cite Tye's (1991) report, *The Imagery Debate*, in which he explains and verifies evidence from nine different experiments conducted by Kosslyn and his colleagues in support of Kosslyn's picture theory. The most important outcome, they believe, is that it 'could be very meaningful in terms of the arts: that vision (perception) and imagery share various inspection processes and the same medium (visual buffer)'. Olson and Smith (2000:30) are adamant in distancing 'mental imagery' from any association with 'photographic memory' particularly in relation to 'eidetic imagery' as a component of 'aesthetic transaction' where there may be have been seen to be some commonality arising from is definition:

> Eidetic imagery – pertaining to visual imagery retained in the memory and readily reproducible with varying degrees of accuracy, and sometimes with great detail. (Olson and Smith, 2000:30).

e. The Exemplar-Apprentice Model: Mental Imaging

While definitive claims relating to imaging and cognition still remain conjecture, in relation to the 'exemplar-apprentice' model the matter of 'pictorialist' versus 'descriptionalist' is less of an issue in that a feature of the model is in a sense the merging of the two while simultaneously being reinforced by a third 'image' that of the 'kinaesthetic' or 'felt' image.

Taking account of Kosslyn's model above, it is proposed that the following functions take place within the exemplar-apprentice model:

- the exemplar-teacher/choreographer perceives, generates and inspects images related to communicating a concept/intent in dance, arising from a stimulus;
- the 'images' are subsequently transferred by creating movement symbols and taught to the student-apprentices;
- the 'dance images' are then deconstructed and described by the teacher/pedagogue;
- the process enables the student-apprentice to see/feel/memorise; and
- later the student-pupil to analyse, describe and record/memorise.

Such a process would certainly suggest a relationship between imaging and cognition. If it is accepted that the choreographer has indeed such a 'store' of effective images in the memory (acquired through experience and engagement with the process/practices of the artform), which form a movement vocabulary that enhances creativity in dance composition – that is

producing a 'Work' that effectively communicates the concept/intent (analogous to a vocabulary of words which are drawn on to meet the needs of written communication) - then so should the learning experiences contained in the exemplar-apprentice model enhance students' cognition and creativity in performing and composing dances.

Discussion on perception, imaging and cognition

Another link here of relevance to the exemplar-apprentice methodology is that between perception and imaging/cognition. Gregory (1998:599) states that 'there is a long-standing tradition in philosophy that perception, especially touch and vision, gives undeniably true knowledge' indeed they 'stake their all on the certainty of knowledge from the senses because they need secure premises for their arguments from experience'. However as with the debate over imaging (pictorialist or descriptionalist), Gregory finds that there is also an issue related to what is described as the 'passiveness' or 'activeness' of perception. In order to exemplify this issue he asks: 'are sensations such as colours and shapes and sounds picked up by the senses, or are they created internally by the perceiver?' The implication being that 'if sensations are created by the brain – a notion that receives strong support from recent physiology (Zeki, 1977, 1980) – they can hardly be data for perceiving the object world', whereas 'if they are in the world, to be "picked up" they must exist apart from us', hence the question is posed is knowledge gained through perception 'objective' or 'subjective'? (Gregory, 1998:599).

Gregory states that:

> ...it has to be denied that sensations are the data of perception. The data are neural signals from transducer senses, analysed by many parallel channels to generate immediately useful predictive hypotheses, which are our perceptual reality of the object world. It has usually been thought that perception occurs passively from inputs from the senses. It is now, however fairly generally accepted that stored knowledge and assumptions actively affect even the simplest perceptions. (Gregory, 1998:601).

To take this further Olson and Smith (2000:13) refer to 'the dichotomous quality of "perception"'. It is 'some kind of intellectual or logical insight or some special sensory awareness', they state, or 'a process of our neurophysiology, our sensing mechanism ... giving the brain the information necessary for the process'. In order to simplify the differences between perception and cognition they propose that the process of perception be

considered as 'autonomic (involuntary)', while cognition on the other hand may be seen as 'voluntary' in that 'it deals with ideas and concepts' processing 'all kinds of problem-solving insights and understandings, associations and relationships that are based on facts' (2000:13-14). Perception they state:

> ... becomes an integral part of the learning process to the extent that the degree of quality and accuracy of our sensory impressions will weigh heavily on quality of information to be processed by the brain.
>
> (Olson and Smith, 2000:14).

Olson and Smith cite Sternberg's concept of 'metacognition, or higher-order thinking' as representative of 'one of the more recent trends in the study of learning processes' (2000:29). 'Such higher order thinking' they state 'has direct application to the arts particularly the temporal aspects of music and dance' (Olson and Smith, 2000:29). Sternberg's research 'suggests the importance of the ability to perceive and understand abstract relations to intelligence' which is determined to be 'part of a cognitive/metacognitive thinking, forming higher-order concepts and principles (relations)' (Olson and Smith, 2000:29). For Sternberg, they state, intellectual development is linked to what he refers to as 'second-degree operations' that is 'the basic components of information processing' identified as:

1. Encoding – retrieving relevant semantic attributes from long-term memory
2. Inference – ordering the analogy components
3. Mapping – discovering second-order associations for connecting
4. Application – focus on correlates (corresponding elements)
5. Justification – checking validity of order
6. Response – evaluation of "goodness" of analogy
7. Association. (Olson and Smith, 2000:29).

In placing such a perspective within the context of the artistic creation process Olson and Smith (2000) expand the connection between instinct, intuition and emotion to include metacognition: 'while those processes and qualities are there, much more is necessary; not only cognition, but metacognition or higher-order thinking and reasoning goes into it' a view similar to that expressed by Smith-Autard[3] (1996:32) who proposed that intuition and intellectualisation function together in the choreographic process.

Olson and Smith (2000:30) propose that there are five terms integral to making meaningful connections between perception and cognition. These terms they identify as: 'cognition'

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[3] Presented in Chapter 3 of this thesis pp:48-49.

defined as mental processes identified with learning and creativity including perception, memory, analysis and synthesis; 'eidetic imagery' which they describe as readily reproducible visual imagery retained in memory; 'program music' which is music linked to creating imagery with contextual, literary or pictorial sources; 'field dependence' relates to a learning style dominated by the overall organisation rather than the perception of discrete parts; and the corollary 'field independence' in which the parts are able to be seen separately from the overall organisation.

Summary

It is possible to see here how these terms relate to the process/practices and learning styles previously identified as being associated with the features of the exemplar-apprentice model, namely: perception; memory; analysis; synthesis; imagery; programmatic music (while specifically related to the musical accompaniment it has links relating to stimulus and imagery); field independence (the experiencing of the 'parts' of the dance work being created); and field dependence (seeing the 'whole' as the fusion of the parts – or in terms of dance the aesthetic response that precedes analysis).

Discussion on creativity and cognition

Cropley (1999:1) in order to determine what is generally understood by 'creativity in the arts' focuses on what is termed 'the cognitive approach to creativity' which 'emphasises the processes involved in producing effective novelty, as well as the control mechanisms that regulate novelty production, and the structures that result'. Such an approach he believed would also offer 'insights into what needs to be fostered to promote it' (Cropley, 1999:1). 'Cognition' Cropley defines as being 'concerned with the ways people obtain, organise, process, store, and use information'. It is a process, he continues, 'through which symbols are constructed, revised, linked up with other symbols, reorganised, and applied to abstract or concrete situations' (1999:1).

In seeking a definition of 'creativity' Cropley (1999:2) cites Morgan's (1953) review of such definitions, that lead to 'the production of a novelty' being identified as the single common element. This 'element' Cropley states 'is not on its own sufficient for a satisfactory definition' (Cropley, 1999:2). In order to expand this point he makes a distinction between 'novelty' as 'mere self-expression' seen as the 'simple production of variability (doing things

differently regardless of accuracy, meaning, sense, significance or interestingness)', and 'novelty that is able to 'satisfy technical, professional, aesthetic, or scholarly criteria' (1999:1). In other words 'creativity as a normally distributed trait' (Nichols, 1972, cited in Cropley 1999:3) that might be also be termed 'everyday creativity' such as that employed in an educational context 'with the goal of developing every students' potential to the full (Cropley, 1999:3), or creativity as it refers to 'the sublime gifts of a Michelangelo or an Einstein' (Cropley, 1999:3).

Cropley (1999) cites Finke, Ward, and Smith (1992) who distinguish between the cognitive processes leading to production of a novelty. That is on one hand 'generating novel cognitive structures via retrieving, associating, synthesizing, transforming, and constructing analogies' and on the other hand 'exploring the creative implications of new structures (e.g., attribute finding, interpreting, inferring, shifting context, hypothesis testing, and searching for limitations)' (Finke, Ward, and Smith, 1992, cited in Cropley, 1999:2). When the former is employed they state 'novelty is produced, to be sure, but without the second kind it is not effective' (Finke, Ward, and Smith, 1992, cited in Cropley, 1999:2).

In relation to the role of 'thinking' in creativity Cropley (1999:3-4) cites Guildford's (1950) distinction between 'convergent' and 'divergent' thinking, Bartlett's (1932) 'open' and 'closed' thinking, Gestalt psychology's 'reproductive' and 'productive' thinking and deBono's (1970) 'linear' and 'lateral' thinking. The 'core of the process of cognitive development' Cropley (1999:7) states is 'a switch away from focusing on the immediate and concrete properties of real physical objects to their general properties and then to their symbolic meaning'. Along with other views Cropley cites: Piaget (in Case, 1978); Sternberg and Downing (1982); Commons, Richards and Kuhn (1982); and Taylor (1975) all of whom he proposes assist in clarifying the relationship between cognitive development and creativity. Taylor (cited in Cropley, 1999:8) proposed five levels of creativity: the 'lowest level of creativity involves "expressive spontaneity"' or 'unhindered productivity, without regard to reality'. The next level is 'technical creativity' (1999:9) which 'involves unusual mastery of knowledge, techniques or skills, while "inventive creativity" makes use of the already known in new ways'. Taylor's final two levels of creativity (cited in Cropley, 1999:9) are 'innovative creativity" (extension of existing systems) and "emergent creativity" (development of new systems)'.

In relation to 'intuition' and creativity Cropley references Wallas's (1926) 'classical stage model of creativity' in which 'ideas seem to churn and work in the creative person's head

until-apparently coming from nowhere-the required answer pops up' (1999:12). This Cropley states is 'frequently interpreted as indicating the existence of unconscious processes' which the 'psychoanalytic creativity theory regards ... as an important element in creativity.' While some writers such as Simonton (1988) and Weisberg (1986)', Cropley states, 'reject the notion of unconscious processes', others acknowledge that early in the creative process 'people sometimes see the novelty for which they are striving in the form of a rough outline of the solution'. This 'seeing' of the 'outline' Cropley suggests may be attributed to 'implicit learning' or learning that occurs without the learner being aware of it' (Cropley, 1999:12). 'Implicit learning' then leads to 'tacit knowledge that people do not know that they possess' (Cropley, 1999:12). Both 'implicit learning' and 'tacit knowledge' are associated with intuition.

The discussion of the cognitive creative theory presented by Cropley takes little account of 'the characteristics of creative products such as works of art' focusing instead on 'thinking processes and on strategies and tactics that guide them to produce cognitive structures displaying effective novelty' (1999:15). What the theory proposes, however, does support the contention that creativity may be deconstructed into constituent elements that would offer insights 'into the kinds of activity needed to foster it' (Cropley, 1999:16).

Csikszentmihali (1997:3) describes 'the quality of experience' that enables 'artists, athletes, scientists, ordinary working people' involved in 'painful, risky, or difficult efforts that stretch the person's capacity, as well as an element of novelty and discovery' as 'flow'. This 'optimal experience' he states is linked to certain key elements related to enjoyable experiences:

- there are clear goals every step of the way;
- there is immediate feedback to one's actions;
- action and awareness are merged;
- distractions are excluded from consciousness;
- there is no worry of failure ... We know what has to be done, and our skills are potentially adequate to the challenges;
- self-consciousness disappears;
- a sense of time becomes distorted;
- the activity becomes an end in itself. Much of what we do is not purely for pleasure, but to accomplish a goal.

(Csikszentmihalyi, 1997:3-5).

Csikszentmihalyi (cited in Levinson, 1997:1-2) proposes that creativity is linked to three component system. The first component he identifies as the 'domain' or the 'set of symbolic rules and procedure' that are culturally related. The second component he terms the 'field' that 'includes all the individuals who act as gatekeepers to the domain' (Csikszentmihalyi, cited in Levinson, 1997:1-2). The final component he states is the 'individual'. Creativity then is said to be evident when the individual using the symbols of a given domain 'has a new idea or sees a new pattern, and when this novelty is selected by the appropriate field for inclusion into the relative domain' (Csikszentmihalyi, cited in Levinson, 1997:1-2).

In relation to creativity Martindale (1999:149-150) states that essentially all the theories say the same thing that:

> ... creative inspiration occurs in a mental state where attention is defocused, thought is associative, and a large number of mental representations are simultaneously activated. Such a state can arise in three ways: low levels of cortical activation, comparatively more right-than left-hemisphere activation, and low levels of frontal-lobe activation. Creative people do not exhibit all of these traits in general but only while engaged in creative activity. (Martindale, 1999:149-150).

f. The Exemplar-Apprentice Model: Creativity and Cognition

The 'creative' process/practices engaged by the teacher-exemplar in the exemplar-apprentice model in choreographing a well-made work (akin to an 'effective novelty) that provide a model of practice for the student-apprentices are perhaps most appropriately aligned with what Cropley (1999:3) terms the concept of 'everyday creativity' (as distinct from that of 'outstanding individuals with exceptional achievements in a specific field', Cropley, 1999:3). This determination is made in that the exemplar-apprentice model is sited in an educational context, and is consistent with the goal of developing every student's potentials to the full (Cropley, 1999:3). In relation to Taylor's 'five levels of creativity' that 'clarify the relationship between cognitive development and creativity' (Cropley, 1999:8), the exemplar-apprentice-model moves beyond the first level which 'involves "expressive spontaneity"' or 'unhindered productivity', (cited in Cropley, 1999:8) towards the second level of creativity, 'technical creativity' (1999:9) that 'involves unusual mastery of knowledge, techniques or skills.' Further support for this position comes from the sourcing of the content base for the

exemplar-apprentice model (Figure 6.1:181) in the respective syllabus areas of study where it is stated that the outcomes are assessed in terms of knowledge, understanding and skills.

Cropley has stated that his focus is on the 'thinking processes and strategies and tactics' engaged 'to produce cognitive structures displaying effective novelty' rather than 'the characteristics of creative products such as works of art' (Cropley, 1999:15) themselves. It is contended here that such 'thinking processes and strategies and tactics' are explicit in the proposed methodology and are features of the simultaneous functioning of the exemplar-teacher and apprentice-student. This contention is substantiated in that as a component of the methodology the student-apprentice is required to break 'creativity down into its constituent elements', for reflection, analysis and evaluation in journals and assignments/assessment tasks. An additional outcome of this activity it is proposed is the gaining of 'insight into the kinds of activity needed to foster it' (Cropley, 1999:16), that is creativity as it is seen in the choreographing of a well-made work.

Further it is also possible to link the process/practices embedded in the proposed model with Csikszentmihali's (1997:3) 'key elements' (described above) that contribute to a sense of enjoyment/enjoyable experiences ('flow') or 'quality of experience' that enables those involved in 'painful, risky, or difficult efforts' that 'stretch the person's capacity' to keep motivated and involved. This is important in the model in that it supports the exemplar-teacher in producing 'well-made' works', the student apprentice in performing the works, the student apprentice in making their own works, and both the teacher-pedagogue and apprentice-pupil in observing, analysing, evaluating, synthesising and recording information.

Discussion on brain-based education research

In relation to brain-based education research and its potential impact on the exemplar-apprentice model it is not the intention or in the scope of this thesis to enter the debate over brain hemispheric specialisation and the implications for learning in education, but rather to recognise that 'speculations about the educational significance of brain laterality have been circulating in the educational literature for more than 30 years' (Bruer, 1999:2). Some of the key points of this research are presented below.

It is said to be the traditional view of brain laterality that 'left-hemisphere-dominant individuals tend to be more verbal, more analytical, and better problem solvers' whereas right-hemisphere-dominant individuals are said to 'paint and draw well, are good at math, and

deal with the visual world more easily than with the verbal' (Bruer, 1999:3). Iaccino (1993) has proposed that it is organisation of each cortical that influences processing 'with more space taken up for analytical processing on the left side and more area designated for holistic processing on the right side' (Iaccino, 1993:210-211). While this might suggest that the left side is 'more specialised for linguistic and verbal elements and the right more spatial and non-verbal elements' (Iaccino, 1993:210-211), when it comes to as he states 'realworld applications' then 'both hemispheres typically are involved in most (if not all) processing activities' (Iaccino, 1993:210-211).

In relation to the arts, Caine and Caine's (1991, cited in Iaccino, 1993) proposition that 'the "left brain" processes are enriched and supported by "right brain" processes' is seen as complementing Iaccino's previous assertion that both hemispheres are equally engaged in most processing activities. Caine and Caine propose that great artists do not simply instantaneously produce work 'they may do a significant amount of preliminary design and analytical thinking' (Caine and Caine, 1991, cited in Iaccino, 1993:211). According to Caine and Caine then the assumption can be made that the artistic process involves 'a substantial amount of analytical and segmented thinking' (Caine and Caine, 1991, cited in Iaccino, 1993:211), implying that the right hemisphere relies on the left for its 'success' (Caine and Caine, 1991, cited in Iaccino, 1993:211).

Bruer (1999) however urges a note of caution regarding brain-based education:

> ...evidence paints a rather complex picture about the strengths and weaknesses of so-called brain-based practices. The efficacy of hands-on, collaborative, open-ended, and contextualised instruction depends critically on the specifics of the teaching intervention and learning context.
>
> (Bruer, 1999:6).

g. The Exemplar-Apprentice Model: Brain-Based Education

In the context of this research literature, the exemplar-apprentice model through its focus on the 'intellectualisation' of practice, initially on the part of the teacher-exemplar/pedagogue in creating and deconstructing the work, secondly on the part of the student-apprentice/ pupils in their performance of the created work and finally the subsequent analysis/evaluation/ recording, can be seen to merge both the left and right brain processes - in effect an 'holistic' approach. Proponents of the holistic brain based learning approach such as Caine and Caine (1991, in Iaccino, 1993:219) hypothesise that '...holistic (not lateralised) style of learning

should contain the following three elements: orchestrated immersion, relaxed alertness and active processing' (Caine and Caine, 1991, cited in Iaccino, 1993:219). In support of this assertion Caine and Caine (1991, cited in Iaccino, 1993:220) pose 15 questions the answers to which they suggest will provide a guide to educators in assessing whether or not the conditions required for holistic brain-based learning have been established:

- Are students involved and challenged?
- Is there clear evidence of student creativity and enjoyment? Are students dealing appropriately with dissonance?
- Are students being exposed to content in many ways that link content to life?
- Are students' life themes and metaphors being engaged?
- Are there "hooks" that tie in the content together in a big picture that itself can make sense to the students?
- Is there some sort of continuity, such as through projects and ongoing stories, so that content is tied together and retains interest over time?
- Is there any sign of continuing motivation or student interest that expresses itself above beyond the dictates of the class?
- Is the physical context being used optimally? What do the setting, decorations, architecture, layout, music, and other features of the context actually "say" to the students?
- What sort of group atmosphere is emerging?
- Are there any signs of positive collaboration, and do they continue after the lesson and after school?
- Do students have opportunities to reorganize content in creative and personally relevant ways?
- Do students have opportunities to reflect in an open-ended way on what does and does not make sense?
- Are students given the opportunity to apply the material in different contexts?
- Do students consciously and deliberately examine their performances in these different contexts and begin to appreciate their own strengths and weaknesses?

(Caine and Caine, 1991, cited in Iaccino, 1993:220).

The description and analysis of the empirical research interventions described in Chapter 5 of this thesis show a high level of correlation between the process/practices linked to the exemplar-apprentice methodology, the resultant student outcomes and positive responses to the holistic brain-based education questions posed above by Caine and Caine (1991, cited in Iaccino, 1993:220). In addition the results of the interventions show that the processes and practices employed are indeed appropriate to both the specific teaching and learning context (see Bruer 1999:6 above).

While it is expected that one outcome of the exemplar-apprentice model will be the creativity (assessed in terms of the product created), knowledge, understanding and skill demonstrated

through the students' own choreographic work, there is however a pertinent cautionary note from the standpoint of psychological literature concerning attempts to answer the question 'How can creativity be enhanced?' Based on evidence that is seen to be largely indirect and/or in need of further substantiation 'there many variables – including abilities, interests, attitudes, motivation, general intelligence, knowledge, skills, habits, beliefs, values and cognitive styles' (Nickerson, 1999:407-408). Nickerson however makes the following recommendations for enhancing creativity which he states are 'suggestions only' but which are 'consistent with what is known about creativity and its development and, in particular, with what has been learned from efforts to teach creativity in the classroom' (Nickerson, 1999:408). He suggests that teachers should be concerned with:

- Establishing purpose and intention.
- Building basic skills.
- Encouraging acquisition of domain-specific knowledge.
- Stimulating and rewarding curiosity and exploration.
- Building motivation – especially internal motivation
- Encouraging confidence and a willingness to take risks.
- Focusing on mastery and self-competition.
- Promoting supportable beliefs about creativity.
- Providing opportunities for choice and discovery.
- Developing self-management (metacognitive) skills.
- Teaching techniques and strategies for facilitating creative performance.
- Providing balance.
- Teaching by example.

(Nickerson, 1999:408-419).

The recommendations presented above are consistent with the outcomes of the exemplar-apprentice model demonstrated through empirical research as described in Chapter 5 of this thesis.

The exemplar-apprentice model by definition is based on the concept of the teacher as the exemplar sharing and disseminating his/her knowledge, experience and skill with the students as apprentices and pupils. Feldman (1999:175) states that 'it is taken for granted that teachers, mentors, schools, and other sources of preparation for later creative work are critical to its success'. Ward, Smith and Finke (1999:207-208) suggest that there is sufficient evidence in literature referencing creative cognition to conclude that 'that creative performance is tied to expertise in a particular field' (Ward, Smith and Finke, 1999:207-208). Further that it is this expertise 'which enables the person to retrieve relevant information and to recognise when a

new idea is likely to be valid or significant' (Ward, Smith and Finke, 1999:207-208). While Ward, Smith and Finke (1999) recognise that there are other views, which suggest that there are less intrinsic creativity skills applicable to many problems and situations, 'knowing how to efficiently explore and interpret a pre-inventive structure clearly depends on experience and expertise' (Ward, Smith and Finke, 1999:207-208).

Nickerson (1999:411) writing on the same topic states that 'children who are exposed to lots of creative products in stimulating and pleasurable ways are more likely to find something that will genuinely interest them deeply' (Nickerson, 1999:411). An outcome of this 'deep interest' Nickerson proposes will be knowledge enough 'to ask questions that one could not even conceive before' (Nickerson, 1999:411). He states further that while students' engagement with creative expression should be free from ridicule or reprimand, the need for structure, self-discipline and respect for tradition and convention is as important as the need for 'freedom, spontaneity, innovativeness and risk taking' (Nickerson, 1999:418). Nickerson (1999) continues:

> In my view attitudes and values that are critical to the development and use of creative potential are best taught by example. I doubt that it is possible to teach them effectively if one does not have them. ... The objective of enhancing creativity demands a great deal of the classroom teacher.
> (Nickerson, 1999:419).

In the role of the exemplar-choreographer the teacher demonstrates creativity in a practical way when applying the elements of dance, in conjunction with the craft of dance choreography, in response to a stimulus, in order to communicate a specific concept/intent in the medium of dance as an artform. The students, as apprentices of the exemplar, observe and share in the creative process while at the same time being able to personalise it through their interpretation of the created work in performance. The students as pupils of the teacher analyse and evaluate both the choreography and their performance of it, which in turn informs their own creativity in composing dances.

'Quality Teaching in NSW Public Schools'

To put this research into a national and state context, it is appropriate to consider the most recent document produced by the New South Wales Department of Education and Training in May 2003. The paper is entitled 'Quality teaching in NSW public schools'. This document accesses international research into teaching practices that impact positively on student

learning outcomes. It introduces an approach to pedagogy based on three dimensions of learning: 'intellectual quality, quality learning environment and significance' (Department of Education and Training NSW, 2003:1).

Within the NSW' model of pedagogy 'each of the three dimensions of pedagogy can be described in terms of a number of elements' (2003:9). The first dimension 'Intellectual Quality' is described in terms of: 'deep knowledge'; 'deep understanding'; 'problematic knowledge'; 'higher-order thinking'; 'metalanguage' and 'substantive communication' (Department of Education and Training NSW, 2003:11).

Of the remaining two dimensions 'Quality learning environment refers to pedagogy that creates classrooms where students and teachers work productively in an environment clearly focused on learning' and 'significance' refers to pedagogy 'that helps make learning meaningful and important to students' (Department of Education and Training NSW, 2003:9).

h. The Exemplar Apprentice Model: Quality Teaching in NSW Public Schools

Within the 'dimensions' and 'elements' described in the Discussion Paper above it is possible to identify clear links with the components of the exemplar-apprentice model proposed in this thesis. The teacher as the exemplar-artist demonstrates creativity, cognition, intuition, experience, and choreographic skills and is engaged in 'substantive communication' in an artistic form and as such becomes a role model/working 'example'. The students then as 'apprentices' of the exemplar gain: 'acquaintance knowledge' ('deep knowledge' and 'deep understanding); 'experiential knowledge' ('problematic knowledge'); 'kinaesthetic perception' ('deep knowledge' and 'deep understanding'); and engage in 'substantive communication' through dance 'performance' ('artistic forms'). The students as 'pupils' of the teacher' engage in: 'observation' ('problematic knowledge'); 'reflection' ('higher order thinking'); 'analysis' ('higher order thinking' and 'metalanguage'); 'assessment/evaluation' ('higher order thinking' and 'metalanguage'); 'recording' ('metalanguage' and 'substantive communication'); and compose their own dances ('substantive communication').

Consequently it may be seen from the description of the exemplar-apprentice model that it does indeed have a supporting philosophical and research base sourced in current literature related to dance practice, knowledge, intuition, cognition and creativity. It is seen to hold

inherently practices that are identified as actively advancing creativity and skill in students both generally and within the field specific domain. Further it is seen as exemplifying the thrust of the model of best practice described in the New South Wales Department of Education and Training discussion paper *Quality teaching in NSW public schools*.

The Exemplar-Apprentice Model: Response to Research Questions

In Chapter 1 six research questions were posed in response to problem areas perceived in the delivery of the performance and composition areas of study in the Dance Syllabuses in NSW secondary schools. Specifically the investigation focused on the following problem areas and related research questions:

Problem areas in delivery:	Research questions:
-the unequal allocation of indicative course time to dance performance compared to composition and appreciation relative to their interrelated study implicit in the study of dance as an artform;	1. How can a model of dance education for secondary schools that allocates 60% of indicative course time to one component, dance performance, become best practice?
-determination of well-made works choreographed by the teacher as exemplars for the students in the study of dance composition;	2. Does an appropriate framework to describe, analyse and evaluate a 'well-made' dance work reside in the areas of study of the NSW Dance Syllabuses'?
-the deconstruction and analysis of the teacher's process/practices in choreographing well-made works that contribute to the students' aesthetic and artistic education;	3. How would works choreographed by the class teacher on the students as performers and based on the processes and formal qualities that underpin dances as works of art enable students to make informed judgements about their own work and that of others?
-the implications for development of knowledge, understanding and skill in dance composition by being choreographed 'on' and performing well-made works in the performance component;	4. How can being choreographed 'on' as a performer enhance knowledge, understanding and skill in the choreographic process?

-the problems of knowledge, understanding and skill within the choreographic process commonly being attributed to intuition and experience;	5. What is the relationship between cognition, intuition and creativity in the creative process?
-that in seeking to address issues relating to knowledge, understanding and skill in dance composition through the deconstruction of the choreographic process, in practice may result in a negative impact on the outcome – creativity.	6. Would the proposed concurrent verbalisation in the exemplar-apprentice model militate against creativity in the choreographic process?

The ensuing text considers each of the above generated questions in light of the research.

1. How can a model of dance education for secondary schools that allocates 60% of indicative course time to one component, dance performance, become best practice?

The outcomes of the proposed Exemplar-Apprentice Model as shown in Figure 6.1 (p:181) states unequivocally that the 'performance of well-made works leads to improved compositions and deeper appreciation of Dance as an artform'. It is proposed here that such a statement is in accord with the description of 'best practice' in the context of the study of dance as an artform in secondary education.

That the application of the exemplar-apprentice model as described and tested in the six interventions in Chapter 5 has produced such outcomes resides in the analysis of the sample intervention – Intervention 5. An inspection of ER Tables 5C, 5D1, 2 and 3, 5E, 7D, 9A-1, 9A-2, 9B-1 and 9B-2 (see Appendix, Volume 2) clearly shows from the work presented by the sample students that they have:

- performed well-made works;
- demonstrated knowledge, understanding and skill in all of the syllabus' performance areas of study in their performance of the works;
- enhanced their knowledge and understanding in dance composition through analysis of the teacher's well-made works and applied this knowledge to the composition of their own dances;

- demonstrated all of the syllabus' composition areas of study in composing their own dances; and that they have
- an enhanced appreciation of the study of dance as an artform.

While, as discussed previously, it may be beyond the scope of the investigation to substantiate claims for 'improved' or 'deeper' knowledge and understanding, the students' work presented in the Tables indicated above, leads to the consideration that it is 'enhanced' or in this context extends beyond average syllabus outcomes. Consequently it can be stated that through the application of the exemplar-apprentice methodology the allocation of 60% of course time to the performance component can be employed to produce student outcomes reflective of best practice in all three areas of dance experience - performance, composition and appreciation.

2. Does an appropriate framework to describe, analyse and evaluate a 'well-made' dance work reside in the areas of study of the NSW Dance Syllabuses'?

In Chapter 3 of this thesis Figure 3.2 (p.64) presents a framework to describe, analyse and evaluate a well-made work of art (dance). As is stated in Chapter 3 the key components employed in this framework are drawn from the syllabus' composition and appreciation areas of study and supported in terms of aesthetic and artistic education by the writings of Osborne (1970), Beardsley (1969), Langer (1953 and 1957), Smith-Autard (1976 and 2000) and others.

This framework is central to the exemplar-apprentice model in that it is employed to inform the teacher's process/practices in choreographing works for the students to perform to subsequently validate the outcome as being well-made and therefore an appropriate exemplification of the syllabus areas of study for the students to analyse and evaluate in terms of its theoretical underpinnings.

ER tables 7A-E (Appendix, Volume 2:539-554) shows the framework tested in describing, analysing and evaluating the works choreographed as an outcome of selected Interventions 1, 2, 3, 5 and 6. In addition the framework (ER Tables 8A-E Appendix, Volume 2:555-565) was similarly applied to the five repertory school dance company works that accompany this thesis (see DVD-1).

The framework was further tested in Intervention 5 as is shown in Figure 5.6 (pp:148-155) that contains extracts from ER Tables 5A and 5B (the transcript from Digital Videotape of the teacher delivering sessions 1 and 2 in the intervention) and ER Tables 5C (sample students' journal entries) and 5D1-3 (sample students' responses to assessment tasks 1-3) aligned with the framework components. Inspection of this figure shows that references to the framework components are embedded in the teacher's delivery of the lesson content and correspondingly in the students' journals and assessment tasks. This shows conclusively that the aforementioned components reside in the respective syllabus areas of study. Consequently an accurate description of the works (see DVD-1 and 2) in terms of the framework components will lead to data enabling their analysis and evaluation as well-made.

While there may seem to be an element of subjectivity in relation to responses to the choreography presented and indeed in terms of analysis and evaluation of seemingly 'factual' material simply described in the framework, it is proposed here that such subjectivity, provided that it is founded on arguments derived from the data included in the framework table, supports the outcomes of aesthetic/artistic education and therefore an appreciation of dances as works of art.

3. How would works choreographed by the class teacher on the students as performers and based on the processes and formal qualities that underpin dances as works of art enable students to make informed judgements about their own work and that of others?

In terms of the 'framework' as it has been employed to describe the works choreographed as an outcome of the sample interventions (above) the works may be termed 'well-made'. As has been shown previously, the components employed in describing a well-made work reside in the dance syllabus' areas of study and consequently aesthetic and artistic education. It has also been argued that aesthetic and artistic education enables students to make informed judgements about dances as works of art. As has been shown in ER Tables: 1C, 1D and 1E; 2A and 2B; 3B and 3C; 4A-1, 4A-2, 4B, 4C; 5C, 5D1 to 3; and 6 B, 6D and 6E-1 to 6E-3; the students in writing about the works of the teacher, the performances of their student cohort and indeed of their own work as a result of the exemplar-apprentice methodology have demonstrated the knowledge and understanding to make such informed judgements about dance.

4. How can being choreographed 'on' as a performer enhance knowledge, understanding and skill in the choreographic process?

Being choreographed 'on' as the 'apprentice'/performer in the exemplar-apprentice methodology implies being choreographed on by the teacher in the role of exemplar-artist. In that it is a feature of this model that: the teacher/exemplar-artist choreographs well-made works based on an exemplification of the choreographic process/practices embedded in the syllabus' composition areas of study; and that the teacher/exemplar-artist deconstructs and explains such process/practices in the making of the work; then it can be said that the students are exposed directly to propositional, intuition, acquaintance and experiential knowledge (Reid, 1989), understanding and skill in the compositional process. Hence, the approach taken through the exemplar-apprentice model and the outcomes demonstrated make the 'appreciation' of dance a 'lived experience' (Bannon and Sanderson, 2000:19).

While previous arguments have focused on the possibility of 'enhanced' knowledge as an outcome of the exemplar-apprentice methodology it has been demonstrated through the test interventions and shown in ER tables: 1C, 1D and 1E; 2A and 2B; 3B and 3C; 4A-1, 4A-2, 4B, 4C; 5C, 5D1 to 3; and 6 B, 6D and 6E-1 to 6E-3; that the students have indeed demonstrated knowledge and understanding of the choreographic process by being choreographed on.

In relation to the matter of choreographic 'skill', ER tables 9B-1 and 9B-2 (seen in conjunction with DVD-2) show two sample students HSC dance compositions and an assessment of them according to the HSC Dance Examination marking criteria. These selected examples provide evidence in support of 'enhanced skills in dance composition' as an outcome of the methodology. In this context it can be argued that being choreographed 'on' as a performer in the exemplar-apprentice methodology does enhance knowledge, understanding and skill in the choreographic process.

5. What is the relationship between cognition, intuition and creativity in the creative process?

At the centre of this question is the role of knowledge, the intellect, intuition and rational practice (conscious reasoning) in dance choreography. While few refute the function and contribution of intuition in producing works of art, the aforementioned intuition is certainly not 'irrational' practice, rather it is as described in Chapter 1 (pp:5-6 and pp:10-12) knowing

how and/or being able to do something without apparent conscious thought and being unable to say how or why. The review of literature in this chapter supports the connection between cognition and intuition in the creative process.

In terms of the exemplar-apprentice methodology it has been shown that the teacher/exemplar-artist throughout the test interventions and the submitted creative work[4] has choreographed well-made works and is therefore shown to be 'creative'[5]. In producing the well-made works the teacher/exemplar-artist has consciously incorporated the syllabus areas of study and has deconstructed, analysed and exposed their function in their process/practices. It is through this methodology that the students as apprentices and pupils are exposed to the connection between cognition and intuition in the creative process.

As is shown in ER Table 5E (one sample student's core composition journal entries) such practices employed by the teacher/exemplar-artist are modeled by the student and while only one sample is provided here for dance composition, the students' journal entries and assignments/assessment tasks in the performance components establish and support this contention.

6. Would the proposed concurrent verbalisation in the exemplar-apprentice model militate against creativity in the choreographic process?

As introduced in Chapter 1 (p:6) and discussed in this Chapter conscious thought especially in the form of language' (Koestler, 1964 cited in Ward, Smith and Finke, 1999:194-195) is thought to impede the production of effective novelty. Schooler and Melcher's report of research into this effect (Ward, Smith and Finke, 1999:194) shows that concurrent verbalisation in the form of language does impact on 'insight problems'. While initially this may seem to be a negative result in terms of the proposed model, a discussion focusing on a perceived difference between intuition and insight (Chapter 6:187) supports the approach embedded in the exemplar-apprentice methodology.

As shown in Chapter 5 in each of the interventions the teacher in the role of the exemplar-artist has produced well-made works (ER Tables 7A to 7E) while simultaneously functioning

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[4] See DVD-1 and 2 in conjunction with ER tables 7A to E, and 8A to E.
[5] A dance work is an example of an 'effective novelty' and producing an effective novelty is said to demonstrate creativity (Morgan 1953, cited in Cropley, 1999:2).

as the pedagogue in deconstructing, analysing and evaluating the process/practices of the exemplar-artist. ER Tables 1C, 3A and 5A and B which contain sample transcripts of the teacher delivering the content of Interventions 1, 3 and 5 shows the teacher functioning as both exemplar-artist and pedagogue. Consequently as is shown through empirical research the proposed concurrent verbalisation in the exemplar-apprentice model does not militate against creativity in the choreographic process.

In conclusion then as is shown through empirical research investigations the proposed exemplar-apprentice model of practice has indeed achieved its aim and objectives. However, it is acknowledged that, to date, success of the model can only be claimed in the context of the school at the centre of the investigation. The following text evaluates the model paying attention to its validity for other secondary schools that deliver dance as an artform.

The Exemplar-Apprentice Model: Scope and Limitations.

Establishing external validity is seen to be a problem area associated with action research. In respect of a broader audience with interests in the subject area under investigation, it is likely to be more difficult to validate the outcomes of an empirical research project that is site and context specific. Such might seem to be the case with the action research that has tried and tested the 'exemplar-apprentice model'. To reiterate briefly the researcher identified a perceived problem area within the context of a particular school. Specifically the problem identified was that at the Higher School Certificate Examination (Year 12 secondary school exit point) the students were not obtaining results in dance composition and appreciation consistent with their achievements in dance performance.

A key factor linked to the problem identified in the context of this site was that the indicative course time allocated to the study of dance performance was being directed discretely to performance and not expedientially informing the other course components (composition and appreciation). Such an approach was seen to be inconsistent with what would be expected of methodologies linked to the study of dance as an artform with equality of emphasis on all three aspects – performance, composition and appreciation (Smith-Autard, 1994a) - the model of practice adopted by the respective dance syllabus (Board of Studies NSW, 1999b). Consistent with Donald Schön's concept of 'reflection on action' (cited in Liston and Zeichner, 1996:14-17) it was hypothesised that the problem may be attributed to the teacher's

failure to explicitly identify and deconstruct for the students the syllabus' composition areas of study in relation to the choreography of the works being devised for performance.

While it can be demonstrated that the teacher/researcher was in practice implicitly following the composition areas of study when choreographing works for the school's repertory dance company to perform (DVD-1 provides verification of this) and consequently class dances for assessment, the 'failure' identified was that of not explicitly deconstructing and exposing the process/practices employed in choreographing performance works as an exemplification of the composition areas of study. As the works presented on DVD-1 show, the choreography created is of sufficient quality to identify the teacher as an exemplar in practice, while at the same time the students as performers can also be considered exemplary in practice (with respect to their ages and stages of development). It was further hypothesised that the reason that the students were not making an explicit connection between the choreographic process and the choreography they were performing was because they were not being instructed on the rationale for, and significance of, the decisions being made and the components being included.

Central to proposing a solution to the problem is an understanding of the nature of the four kinds of knowledge Reid (1989:14) identified as being embedded in the arts namely: 'propositional' knowledge (or knowledge of related facts); 'experiential' knowledge (knowing how to do something without being able to say how); 'acquaintance' knowledge (learning through working with a practitioner); and 'intuition' (where we know far more than we can say). The significant factor arising from Reid's theory is that while artists know more than they think and more than they can say, which is evidenced through their works, it is the inability to access this knowledge with confidence in order to 'say' that, in the dance context, makes the teacher/choreographer's practice covert rather than overt.

The broad aim of the research project was to access and expose through deconstruction and analysis this elusive and largely 'unspoken' knowledge. In proposing a master-apprentice approach within the secondary school context as a solution to the problem, it was thought that since the 'artist' choreographing the works was also a teacher then each persona would 'communicate' with the other facilitating the exposure and communication of the 'how' and 'why' of the process/practices employed in choreographing a work to the students. Further that the process/practices would be explicitly linked to and exemplify the syllabus' composition areas of study in order to inform the students' own choreographic tasks. The students who were seen to be exemplary performers (see DVD-1) and as such 'partners' with

the exemplar-artist choreographer would assume the role of apprentices in being associated with the 'art' of choreography while at the same time learning the 'craft' as pupils of the teacher having access to the knowledge and understanding that is often unspoken. This method, termed 'the exemplar-apprentice' model, was subject to empirical research in the school at the centre of the investigation in order to test its capacity to enhance students' knowledge, understanding and skill primarily in dance composition and performance (but which implicitly includes dance appreciation).

It is proposed that the empirical research detailed in Chapter 5 and shown in DVD-2, DVD-3 and Volume 2 of this thesis has validated the claims made on behalf of the exemplar-apprentice model. Further, as is shown in this Chapter, descriptions of the model together with its cognitive and artistic functions and attributes are supported by relevant literature. What remains to be considered however are those factors that may impact on or militate against external validity of the proposed model.

The first of these is the specificity of the problem in relation to context and site. Component areas of this consideration include: the problem itself; the limitations of the syllabus; the elective choices made; the approach to choreography; and the capacity of the students. While the problem area of students underachieving in dance composition was initially identified at the site of the research investigation, subsequent analysis of reports provided by the Board of Studies NSW (PI Tables 1-3) shows that these problems were consistent with that being observed by Higher School Certificate Markers in NSW across the candidature for the period 1995-1999. This evidence supports the existence of the problem beyond the school into a state-wide context.

The Board of Studies NSW centrally devised dance syllabus is mandated in all secondary schools offering the Dance Years 7-10 Syllabus and the Stage 6 (Years 11-12) Dance Syllabus. The syllabuses designate the indicative hours apportioned to each of the three course components: performance (the greater proportion); composition; and appreciation (PI Tables 8-9). The syllabuses also mandate that dances choreographed for assessment should be a product of classwork and choreographed by the class teacher and/or his/her students. Consequently, with these constraints, all schools that offer dance across the state of NSW will have similar problem areas in dance composition. Hence, a teaching methodology that is seen to address the problem in one school should have relevance to all schools within that system.

Of further consideration is the potential of teachers of dance across the state to be considered as 'exemplar' choreographers in terms of creating 'well-made' dance works. While it is acknowledged that this remains an issue to some degree, it is also proposed that if it is mandated that dances presented for assessment originate from classwork and are to be choreographed by the class teacher (and/or his/her students), then the implication is that the class teacher should at least be competent in the 'craft' of choreography if not achieving the 'art'. It is further proposed that the 'value' for the students will come from the deconstruction and analysis of the work choreographed. The accompanying 'Teacher Resource Template' (Volume 3 of this thesis) is seen as providing support for teachers in terms of developing knowledge and understanding of the content to be taught in composition. Through application of the model, with reference to the Teacher Resource Template, understanding of what constitutes a well-made work and the 'practice' that underpins its production will enhance the teachers' own skills as well as those of their students.

In relation to student competence as a factor in achieving the proposed outcomes it is generally accepted that while students may gain knowledge, understanding and skill in the 'craft' of dance composition and performance few will bridge the gap between the 'craft' and the 'art'. While it may be of some conjecture that to approach the 'art' of dance composition and performance in practice is beyond a reasonable expectation of school student outcomes, the exemplar-apprentice model is likely to aid the more gifted students to achieve such a standard. However in terms of the majority of students, what can be reasonably expected in dance composition and performance is knowledge and understanding of the processes involved and competence in practice. The possible contention that students at the school at the centre of the investigation and involved in the interventions are atypical and that they consequently do not constitute an appropriate sample on which to validate the results of the methodology is refuted on the following grounds. As detailed elsewhere[6], contrary to expectations up to 50% of the students participating in the interventions may not have studied dance at the school prior to commencing the *Stage 6 Dance Course* in Year 11 and indeed may not have studied dance at all. Therefore as shown in Chapter 4 of this thesis (p:113) the fact that for the 2002 *Higher School Certificate Dance Examination:* the school received 34% of the state-wide nominations for exemplary performances in core composition and appreciation (studied by all candidates undertaking the dance course); and that 63% of the students at the school scored 81% or higher; validates the potential of the model to enhance students' knowledge, understanding and skills across a range of abilities in dance and not limited by prior experience in performance and composition.

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[6] Chapter 1:3; Chapter 2:31-33; and Chapter 5:118-120 of this thesis.

A limitation in terms of transferability and hence external validation of the proposed model may be seen in that it is linked in terms of compositional knowledge understanding, process/ practices to that mandated in the composition areas of study in the *Stage 6 Dance Syllabus* (Years 11-12) in New South Wales. In a sense this contention is irrefutable in that it is a requirement of the syllabus and therefore expected of the school at the centre of the investigation. Further it may be seen to be a product orientated syllabus, in that the students are required to choreograph a work that will be assessed and perform a dance that will be assessed. However as the process[7] is also assessed the implication is that process and product are considered equally important and inextricable. It is contended here that while the 'exemplar-apprentice model' is not the only approach to dance composition, it does access the hitherto 'hidden' creative process/practices. As evidenced throughout the thesis such an approach is supported by relevant literature, not only in terms of the study of dance as an artform, but also in terms of aesthetic and artistic learning outcomes. However in assessing the outcomes of the proposed methodology the preceding limitations need to be taken into consideration.

In education systems such as in the UK, where the study of dance for the General Certificate in Secondary Education and Advanced Level examinations is also devised by an examination board under the auspices of the Assessment and Qualifications Alliance, 'performance' works are choreographed by a professional choreographer, appointed for the task, and distributed to the schools in notation and on video. In this instance where the teacher is not the choreographer, the exemplar-apprentice model may be seen to have limited application. However, there is an emphasis on composition in these syllabuses and so it would be beneficial to students if their teachers were to choreograph 'on' them at the same time exposing the processes. Such practice would not only improve composition but also performance in that it is likely that even externally set pieces would be deconstructed to determine the nuances of content and form and such understanding is bound to enhance performance. Indeed Stevens (2000)[8] writing on tertiary dance education in the UK points to the potential of an exemplar-apprentice model of choreographic practice. It seems reasonable

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[7] The results obtained by students in the Higher School Certificate Examination in each subject are moderated against an assessment mark submitted by the school. The student's assessment mark is calculated from the results of a series of tasks (usually between 3 and 5), which reward the student's process in attaining the course outcomes. It was thought by the Board of Studies NSW that a school assessment mark would provide a broader perspective of the candidate, support the students who do not perform well in examination conditions and in addition counterbalance those students who do well in examinations but do not work to the best of their ability at school.

[8] Chapter 4 of this thesis, p:81.

to contend then, that in both the former secondary and latter tertiary cases, performance of pre-choreographed dances could lead to a better understanding of the art of composition if the teachers/lecturers were to adopt the exemplar-apprentice model proposed here.

In the USA where the researcher has had some experience, albeit limited, centrally sponsored dance programs in secondary education are in the minority. Where programs do exist they are usually, although not exclusively, sited in specific purpose schools such as high schools of the performing arts. In these schools the dances performed are choreographed by a faculty member or frequently by a guest artist. In which case the methodology associated with the exemplar-apprentice model and the potential outcomes are extremely relevant.

What is of further relevance to dance education generally is that the pupils observe the teacher in the role of an artist, reverting to that of a teacher and again to the artist in exposing his/her work for analysis and evaluation. The benefit here is in the teacher/exemplar-artist being able to expose the normally 'private' functioning of the choreographic process. To observe that cognition is a central process in producing a creative product, how it functions, the accessing of feelings, communication of ideas through the generation of movement symbols and engagement with the elements of dance, is claimed to be beneficial in developing students' knowledge and experience. Such an exposé can only serve to remove the compositional process from secrecy akin to shamanism.

In relation to the exemplar-apprentice concept, as can be seen from the review of literature[9] there are key issues associated with the effectiveness of such an approach namely: the pivotal role played by the master/tutor/teacher; the direct tutelage and supervision of the apprentices; the importance of reflection and recording of their learning by the apprentices; and the importance of effective journal writing.

The apprentices' contribution to the model seen in terms of effective observation, reflection, analysis, evaluation and recording is considered to be of equal importance to the role of the master/tutor/teacher. In that the exemplar-artist/teacher is in effect a 'living textbook' and that the knowledge passed on from that 'textbook' is more often than not verbal, then the value and effectiveness of that knowledge is potentially limited and/or damaged by the capacity of the apprentices to identify, reflect, analyse, evaluate and effectively record it. While such a culture has been in place in the school at the centre of investigation for more than a decade, such might not be the case in other places. If this is the situation then such a culture needs to

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[9] Chapter 5 of this thesis, pp:167-171

be introduced and depending on the site and the context may take time, effort and perseverance to put in place.

In the school at the centre of the investigation the researcher has continued to evolve the model. Its effectiveness beyond the results achieved in examinations is noted in terms of the interest and enthusiasm of the other members of the faculty to implement it or adopt sections/components into their own practices.

On the balance of probabilities it may be argued that the exemplar-apprentice model does indeed warrant external validity. It remains necessary however to test the proposed Teacher Resource Template extensively in contexts beyond the site school. To this end a unit of work on 'Musical Theatre' has been written based on the proposed model and disseminated to dance teachers across the state by the NSW Department of Education and Training's Professional Support and Curriculum Directorate. The unit of work has been encoded according to the quality teaching and learning criteria[10]. In addition the unit of work has been presented at two staff development seminars at which more than thirty teachers of dance attended. While there was general acknowledgement of the potential of the unit of work and consequently the exemplar-apprentice model at the seminars, it is too early to have gained direct feedback in terms of written responses to the unit of work since teachers are currently using it in their schools.

The Exemplar-Apprentice Model: The Proposed Teacher Resource Template

That the claimed educational outcomes resulting from the implementation of the proposed exemplar-apprentice model have been substantiated through empirical research is demonstrated clearly in Chapter 5 of this thesis. Further, that its methodology has the relevant theoretical underpinnings is shown in the review of literature presented in Chapters 3 and 6. It can now be stated that, within the context and limitations of the study, the exemplar-apprentice model has been demonstrated as a model of best teaching and learning practice within the study of dance as an artform.

The claimed advances for this model, however, remain to be tested in contexts beyond those of the school at the centre of the investigation. Although such external testing and subsequent further development of the model is beyond the scope of this study, towards this end, a

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[10] Chapter 6 of this thesis, pp:211-212

template for a resource pack for teachers based on the proposed exemplar-apprentice model accompanies this thesis.

The proposed Teacher Resource Template is in four parts:

1. *The Introduction*: i-xi;
2. *The Text*: 1-11;
3. *The Resources*: 12-112;
4. *DVD-3*.

The *Introduction* to the Teacher Resource Template contains an explanation of, rationale for and a diagrammatic representation of the exemplar-apprentice model. Further, the key terminology is explained within the context of the model as well as the dual roles and tasks for the teacher (Exemplar/Pedagogue) and the student (Apprentice/Student). The framework employed to describe, analyse and evaluate the product of the model, the well-made work is presented and explained, with the analysis of a sample work Table SW8:67-68 provided as an exemplification. In addition the Introduction also contains an explanation of the accompanying DVD-3.

The *Text* of the Teacher Resource Template commences by establishing a link between the model and its application in secondary education. One Sample Work (SW1: "River Songs" that was also the outcome of Intervention 1) is then deconstructed in terms of the model of analysis of the accompaniment (Table SW2:16-17). The process/practices by which the work was choreographed in relation to the exemplar-apprentice methodology are then explained with links to the accompanying *Resources*, which contain suggested journal questions and assignments and how the analysis of them informs the description, analysis and evaluation of a well-made work. The *Text* concludes with a brief exposé of the four additional works included on DVD-3 representing Years 7, 10, 11/12 in a range of styles relative to the age and stage of development of the students.

The *Resources* (Tables SW1 – SW 24) contain both the templates integral to the exemplar-apprentice methodology and an exemplification of the templates in a selected sample work (drawn from the data collected for and included in the analysis of Intervention 1). As is stated in the *Text* of the Teacher Resource Template, the examples are not intended to establish some benchmark, rather to show how they function within the model. In addition a music analysis template, sample journal questions and sample assignments are provided for each of

the works showing changes in the level of detail and complexity between Year 7 and Years 11/12 (Tables SW 9-20). Further templates are provided that enable closer inspection and analysis of both the teacher's and the students' choreographic practices (Tables SW 22-23).

As stated in the *Text* the accompanying *DVD (3)* contains sample students' performances (Years 7, 10 and 11/12) of the sample works. The performances were all recorded in the Dance Studio with the student cohort as audience as part of the class assignment and consequently without theatrical enhancements (theatre, costumes and lighting). The siting of this particular studio within the Dance Department Building contributes to some extraneous noises, which on the positive side supports the 'real world' testing and application of the model.

The Exemplar-Apprentice Model: DVD-1 Repertory Dance Company Works

The accompanying DVD[11] (1) contains five sample repertory dance company works:

- "Journey" June 2003;
- "The Keening" June 2003;
- "Taiko" January 2002;
- "Whimsy" June 2000; and
- "Bach Suite"[12] June 1999;

covering the time frame between the problem areas being identified in the preliminary investigation and the developing and testing through the interventions of the proposed model.

The purpose of including these works is as follows:

- as stated previously it was the students' failure to make connections between the process/practices employed by the teacher in choreographing works for the students

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[11] "Whimsy" and "Bach Suite" were originally recorded on VHS and therefore show some deterioration in terms of clarity, colour and audio quality. Some works were recorded in the Black Box style Theatre at the school at the centre of the research investigation while others in a more formal proscenium arch theatre that impacts on the perspective with which the works are viewed. Further some were recorded with a fixed camera while others contain close-up camera shots.

[12] Some deterioration in the original source material has contributed to technical problems in the transfer of data that can be seen in some instances of picture and deterioration. Consequently the work presented is an excerpt with the final scene omitted.

to perform in the co-curricular repertory dance company program and their own compositional tasks that provided the impetus for this thesis and therefore a perspective of these works provides an assessment of the outcomes of the researcher's process/practices in this extension of the faculty program;

- the works presented on DVD (2) were made for performance in the HSC Dance Examination, while those on DVD (3) show sample class works in a range of styles for different age groups and therefore those presented here provide a different perspective;

- the works presented here were performed in the Theatre with theatrical enhancements (costume and lighting) in contrast with those presented on DVD (1) and (2);

- the works presented on DVD (2) and DVD (3) reflect a School Year/Grade cohort while the repertory dance companies are formed on a vertical age/ability grouping;

- the students who participated in Interventions 1-6 are also represented in these works;

- ER Tables 8A-8E contain an analysis of these works according to the framework employed to describe, analyse and evaluate well-made works and consequently enable a link to be made between works choreographed for this purpose and class works.

Concluding Remarks

The master-apprentice system has been recognised both in fiction based on fact and in various formal and informal educational contexts (with varying degrees of success), for as long as people have passed down knowledge and skills to a succeeding generation. Such is the case with knowledge and skills within the context of the arts.

As applied and tested here in response to identified problem areas within students' knowledge, understanding and skill in the study of dance composition relative to the Dance Syllabuses devised and mandated by the Board of Studies NSW, the Exemplar-Apprentice

Model has led to the development of new methodologies that: have focused on interrelating the study of the core components (performance, composition and appreciation); provided guidance and direction for teachers in choreographing well-made works for the students to perform; and placing these accessible works of the teacher at the centre of the students experience of dances as works of art.

In addition, the research presented here has exposed the types and function of knowledge integral to the choreographic process/practices in dance. A byproduct of this research has been to offer an explanation for that which has been infrequently exposed, namely the function of cognition and intuition in choreography. In respect of the dance composition elements in the NSW Dance Syllabuses for students in Years 7-12, it is shown through the research presented here that the student outcomes in terms of knowledge, understanding and skill, demonstrate achievement at the highest level and therefore substantiate the approach.

The Exemplar-Apprentice Model for enhancing students' knowledge, understanding and skills in dance composition through the study of performance as presented here has been developed, trialed and tested in a context in which students spend up to 60% of their course time in the study of dance performance. While such a specific context may appear to limit its application in broader approaches to dance education in secondary schools, the outcomes of the testing of the model are such that the methodologies employed substantiate their being described as best practice and therefore worthy of consideration as relevant to the various models through which dance as an artform is taught. Further, irrespective of the position taken regarding the teaching of technique and performance in various dance syllabuses, students' composing dances is central to all. Therefore a dance methodology that is seen to enhance knowledge, understanding and skill in dance composition may have relevance in most dance education contexts.

An exposé of the researcher's choreographic process/practices leads to a consideration of the kinds of knowledge embedded in the arts, and to exploring further intuition, creative intuition, mental imaging, perception, creativity, cognition and creative cognition. In considering the process/practices in relation to the proposed methodology and in respect of current available literature, the researcher is of the view that as is stated by Ward, Smith and Finke (cited in Meyer, 1999:454) in creative thinking there are two processes namely 'generative processes' and 'exploratory processes', which it is proposed accounts for 'experience' and 'intuition' – leading to the retrieval of existing information in the form of stored kinaesthetic images which are then explored, transformed and evaluated. That is knowledge, intuition (feeling), and

creativity leading to critical thinking (evaluation). However irrespective of personal perspectives on the relative merits of any one particular approach:

> The question of whether creativity and criticalness are correlated (positively or negatively) or relatively independent in the population is an empirical one ... None of these possibilities rules out the reasonableness of aspiring to be good at both types of thinking or of trying to help students grow intellectually in both ways. (Nickerson, 1999: 398).

APPENDIX A

Preliminary Investigation and Empirical Research Tables

Please see VOLUME 2

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